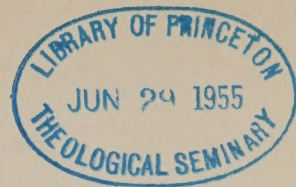


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Music for the Protestant Church Choir

A DESCRIPTIVE AND CLASSIFIED
LIST OF WORSHIP MATERIAL

by Dwight Steere



John Knox Press
RICHMOND, VIRGINIA

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Preface

My justification for undertaking a descriptive work on Protestant church choir music comes from three assumptions, which, from my knowledge of myself and of other choirmasters, seem to me to be valid. The first assumption is that most choirmasters are not fully familiar with the literature with which they must deal. If a choirmaster is a professional (i.e., if he spends his full time serving one church), he has an obvious advantage. He may allocate a fair amount of time and effort to the selection of what he should use. But he is frequently so busy making music that he does not take sufficient time to examine new publications. When he does examine new issues, his choices are usually made from the particular publishers favored by his music store, or directly from a small number of publishers from which he receives new issues.

The part-time choirmaster has a greater handicap. His task for the church begins only where his regular livelihood ends. All too often little time is given to the church beyond that occupied by actual rehearsal and performance of music. Frequently he just does not have the opportunity to examine new materials. The result is that he uses the church music library he has inherited, puts to work the repertoire with which he is already familiar, and only rarely adds a new title he has come across in music store or on-approval package from some distributor.

The second assumption is that most choirmasters, particularly in non-liturgical churches, pay too little attention to the Church Year. Christmas and Easter may not be neglected, and perhaps too much emphasis is given Thanksgiving and Mother's Day in many churches. But Lent, Pentecost, Epiphany, Advent, are little more than words in much of our observance of worship. Of course, the choirmaster cannot pass the leadership of his pastor in the observance of the Church Year. But I suspect that more pastors would enrich the variety of annual feast days if they could count on the appropriate support of alert, informed choirmasters.

The third assumption is that there should be a closer correlation between music and sermon in Protestant worship than now usually exists. I do not argue for the unified service, in which every item from the invocation to the benediction is closely related to the whole; there are serious objections to such a service. On the other hand, on a Sunday when the pastor preaches a challenge to youth, the anthem should not be about the joys of heaven. I recognize the fact that there are still pastors who, on

Saturday morning, have not yet made up their minds on what they are going to preach about on the following day; the choirmaster can do little with this situation. But there are other pastors who plan their sermons for several months at a time. If the choirmaster is given advance notice of a series of sermons on the Ten Commandments, the Beatitudes, the Book of Revelation, or the Apostles' Creed, he should be prepared to make a musical contribution that would add a considerable impact to these sermons.

This work is prepared with the hope that it will offer something of value in all three of these directions to all Protestant choirmasters who work with what we, with unconscious humor, have agreed to call "mixed" voices. Over 4,300 titles of sacred octavo from over thirty publishers have been examined. From these, 644 titles, anthems and response collections, have been chosen for description and classification. The criteria have been definite and in some ways severe, and will be explained later.

At the outset, the limitations of this study should be made plain. As I have indicated, only works for mixed voices have been included; works for men's and for women's voices are not here, and there has been no attempt to provide for the mixed quartet. The music listed is primarily for the Protestant service of worship. The concert choir may use much of the material, and there is space given to titles for the special musical programs for Christmas and Easter. But there has been no attempt to cover the vast *a cappella* literature of the polyphonic period, or the bulk of traditional carols. Because I know so little about them, I leave to the expert the fields of junior and youth choir music, and the growing bulk of materials that combine the senior and junior choirs.

This is not a complete work. There are far more sacred octavo works published in this country, Canada, and England, than I have been able to examine, especially among the less recent ones. But within the time limitation that must always be imposed sooner or later on any task of indefinite scope, this study has been as complete as possible, especially with reference to newer issues. This is not a scholarly work; it is based partially on personal judgments, not all of which would be valid even ten years from now. This is not a particularly consistent work; I have not been too concerned when the works chosen have not followed the criteria by which they have been chosen. I do not believe that an art can be reduced to a system.

I would not claim this work to be authoritative. There are many organists and choirmasters in this country better equipped than I to do this which I have undertaken. But I believe that few if any of these have taken the time to examine and systematically to evaluate over four thousand sacred works. Because I have made this examination and this evaluation, I offer this book as the sharing of my experience. It is in no sense an attempt to standardize the materials of church music.

It is inevitable that each choirmaster may look in vain within this book for mention of some of his favorite anthems. There are several reasons for this. The first and most obvious one, which I have already

mentioned, is the limitation of my knowledge. The next reason is basic difference in taste between people of similar training; since I find myself now rejecting materials I would have accepted several years ago, I would not expect my choices to coincide with those of any other discriminating musician. The third reason is the varying degree of co-operation extended to me by the various publishers; while some painstakingly made available to me their entire catalogue of materials within the category of my interest, others gave grudging and spare response to my request for help. There are, therefore, some gaps in this material which I regret, but cannot fill.

To the choirmaster who does not find all of his favorites in this book, let me say that this book is not intended to limit the scope of his choice, but rather to broaden it. Let him cling to his list of favorites. Then let him seek to find within these pages new favorites to add to that list.

Centre College of Kentucky

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I

The Choir in Protestant Worship

"The element most markedly held in common by music and religion is mystery; it follows, therefore, that only that music is ideal for religious exercise which is, in its suggestion, quite apart from the world of our everyday thoughts and experiences."*

This statement by Dr. Davison is an excellent starting point for this brief discussion. This work proposes to describe and to classify materials that are deemed by certain standards to be worthy of being heard in Protestant worship. In this type of study it is necessary only to enumerate the ideals and standards by which these materials have been selected. If the reader wishes a more complete discussion of these ideals and standards, I can suggest nothing better than that he read the whole of Dr. Davison's book. That some of the conclusions he draws in the application of his theories may not be entirely warranted is beside the point. A choirmaster who follows the path surveyed by Dr. Davison cannot go far wrong.

Fundamentally, genuine worship is impossible unless it is God-centered. When the Christian enters the sanctuary, he must first of all "lay aside every earth-borne care." True communion with God begins only when we have drawn ourselves "quite apart from the world of our everyday thoughts and experiences." It follows that the experience of worship may be sustained as long as, and to the degree that, this experience of apartness from the world is maintained. The first job of the church, as a building, as a functioning organization, and as a spiritual fellowship, is the creation and nurture of those conditions which make it easy for the worshiper to shut out the world from his consciousness, and to center his thoughts on communion with God.

How do church musicians fit into this scheme of things? A choirmaster assuming a new post was asked by the pastor to make a statement to the congregation in regard to the goals he hoped to achieve. This is, in substance, the way he put it:

"If I perform my duties to this church in the way I hope to, you will not feel an urge to come to me after the service to say, 'How beautiful the music was this morning!' Nor will you feel

**Protestant Church Music in America*, by Archibald T. Davison. Boston: E. C. Schirmer Music Co., 1933.

impelled to tell me how much the choir is improving. If your choir and organist do their jobs as they should, you will want to leave the church in reverent silence, being aware only of a deeply satisfying experience of worship."

The quality of first importance among church musicians is that of genuine self-forgetfulness. The motto of the American Guild of Organists expresses this idea well: SOLI DEO GLORIA. The church musician should consider himself only the instrument through which music speaks. As Dr. Christiansen used to say, the singer should take no pride in his voice; it is a gift from God, a gift for which he should be humbly grateful. Any attitude, conscious or unconscious, taken by the church musician which calls attention unnecessarily to himself destroys, to a degree, God-centered worship by drawing the worshipers' attention away from the contemplation of God. Offensive in the sight of the Lord and His worshipers should be the organist, choirmaster, or singer who does anything at all "to be seen of men."

Because Protestantism has emphasized preaching, it is inevitable that the preacher should be prominent in Protestant worship. This is particularly true in all churches where the pulpit and minister are in the symbolic center of the church. Unfortunately, this architectural arrangement also brings into undue prominence the church musicians—organist, choirmaster, soloists, individual choir members. The choir sits either at one side of the pulpit, or directly behind it, facing the congregation. When it stands to sing the hymns or the "special music," it sings directly to or at the congregation. (Under these circumstances the temptation is strong to call the congregation the audience!) It is hard for either choir or congregation to avoid the feeling that the one *is* singing to and for the other. Possibly this is the reason that, in so many voluntary choirs, rival soloists vie for the favor of the listeners.

Dr. Davison has said much in the book I have already quoted concerning the musical difficulties that must accompany the chancel arrangement of church choirs; he may be right. But the chancel arrangement does help to correct the abuses I have mentioned. In the chancel the choir is nearly on the level with the congregation; it faces the congregation no longer; most of the choir members cannot be easily seen from the congregation. From the nature of its function and dress, it stands apart from the rest of the worshipers. But it no longer takes the center of the stage. In an intangible way it does not call attention to itself, but through its leadership calls attention from itself to the God both choir and congregation seek to worship.

It would, I believe, be an improvement if we could again conceal our choirs. But such a discussion is purely academic, since we must of course take our choirs where we find them. We may not be able to move them, but we can change them. The first and most obvious way is to work for purely choral singing; solo, duet, trio, quartet, should disappear as completely as possible. Only as the individual singers lose themselves in the

co-operative effort of building a musical structure of beauty can they enter into the deepest pleasure of singing. Also, the choir members must be made to feel the peculiar nature of their task. It is not sufficient that they enjoy singing. They must also enjoy singing for the glory of God. Unless they themselves are worshipers, they cannot be wholly effective in leading worship.

II

Some Criteria for Choir Music

Our Protestant Orders of Worship, although varying in the sequence of details, are remarkably uniform as to content. The uses of the choir vary more between large and small churches in the same denomination than between churches of different denominations. In any given church that has a choir, that choir will be used in some, but not all, of these places:

1. Choral call to worship
2. Choral invocation
3. Response to Scripture
4. Invitation to prayer
5. Response to prayer
6. The Lord's Prayer
7. Praise anthem
8. Offertory sentence
9. Offertory anthem
10. Benediction response

Items 1, 2, 3, 4, 5, 8, and 10 are available in numerous response collections. Items 1, 2, and 10, and sometimes 6, are frequently extended somewhat, and are then treated as separate titles. Although response materials are copious, in too many churches one or two of them become as invariable as the order itself. I recall one church with an excellent musical program that used the same benediction response for five years without interruption. I suspect that this instance is not exceptional. It is my feeling that responses should be varied, if not every Sunday, at least every month or six weeks. Too familiar paths tend to be followed thoughtlessly.

The primary job of most choirs remains the weekly preparation and performance of one or two anthems. I believe that relatively few choirs prepare two full anthems a week. It is far more common, where a second "special number" is used, to turn that over to a soloist—a deplorable practice. All too often the choir sings in first position, no matter what type of anthem is sung; the soloist then takes the second position, no matter what type of solo is sung. The first change from this routine should be the elimination of the solo, whether or not it is replaced by a second

anthem; I believe that one anthem a service is enough. The soloist's appearance in church should be rare.

A study of almost any book on Christian worship will reveal the progressive movement in worship from outside man inward, from the objective to the subjective. The experience may begin with man's awareness of the presence of God, His power and majesty. Feeling his own unworthiness and sinfulness, man prays for pardon, and receives his assurance of forgiveness. Only then is man prepared to approach God in joy and adoration. Only then may he take the remaining steps in worship: communion with God, rededication, intercession for others, and offering of self.

The music of worship should parallel its spirit. If an anthem is to be used toward the beginning of the service, its theme should be praise, thanksgiving, adoration, the power and majesty of God. Likewise, an anthem used in the middle of the order should follow the theme of consecration, courage, a challenge to service. A setting of "Breathe on me, breath of God" should not appear early in the order; by the same token, Psalm 150 should not usually be sung just before the sermon.

With preliminary considerations out of the way we shall move directly to the criteria that have been used as the basis for the choices made in this book. Since we are dealing with words to be sung, the first consideration should be the words. (I am inclined to think that many choirmasters examine the music first, the words somewhat later, if at all.) There is really only one question to be answered about the words to be used in worship: Are the words appropriate to the worship situation? At this point, at least, we will do well to follow tradition; the words most acceptable are those that have proved their value through the years: those taken from the Bible, from a standard hymnal, or from the Book of Common Prayer. These are also a standard of merit against which other lyrics may be measured.

But not all of that which has been liturgically acceptable has passed the present test. The various anthems on the theme of the Captivity, beginning "By the waters of Babylon," have been omitted; although they describe the loyalty of the Jew for his homeland, they make no contribution to the spirit of worship. Settings of "Let us now praise famous men" have been omitted for the same reason; the purpose of worship is not served by these words. The Magnificat is not really at home in the Protestant service. Most Protestant churches would find little use for the full sung text of the Episcopal Communion Service. All of these have been felt unsuitable for consideration here.

For words drawn from other than established sources, two tests have been given: Do the words fit a specific worship situation? Do they have reasonable literary merit, dignity, and intelligibility? Words overly sentimental, or in the manner of the gospel song, have been omitted. Words too philosophically or theologically involved to be understood readily are also avoided. Obviously, there should be no place in Christian worship for such an anthem as I recently examined on the theme of the Crucifixion, beginning "Rich man, poor man, beggar man, thief . . ."

The primary criterion for taste in worship music is given by Dr. Davison in the quotation I have already cited at the beginning of Chapter I:

"The element most markedly held in common by music and religion is mystery; it follows, therefore, that only that music is ideal for religious exercise which is, in its suggestion, quite apart from the world of our everyday thoughts and experiences."

Accordingly, my first duty is to dismiss from further consideration all music directly drawn from the secular world. There is still an amazingly large literature of arrangements made from various operatic excerpts, movements from symphonies, and secular folk songs.

The next consideration is less obvious: primary worship interest versus primary musical interest. There is a vast literature of sacred vocal music too brilliant, too complex, even too intrinsically interesting from a musical standpoint to be heard in the worship service. We can come to grips with this question at once by citing a well-known example: the Bach motet, "All breathing life." Its text is sacred, its theme praise of the Lord. The music is excellent from any critical standpoint, and gives wings to the words. Yet this work should not, in my opinion, be heard in the worship situation. The musically undeveloped listener will become lost in the polyphony, miss the words, perhaps admire the skill of the choir in being able to do it, but in the end be wishing that the choir had done something else. On the other hand, the musically educated listener will follow with relish the fugal exposition, note each entrance of, and reference to, the subject, and will make an appraisal of the choir's success in surmounting the obstacles of the work. Yet neither listener will get a *worship* experience from the performance. In short, the music has called attention to itself rather than to God, and the end experience is musical rather than religious.

What is true of excessively difficult, complex works is also true of very modern ones. It is obvious that consonance without dissonance is intolerable, and that music derives its harmonic satisfaction from the alternate tension and relaxation that result from dissonances and their resolution. But the unrelieved piling up of dissonance, the "interesting" resonances of tone clusters, polyrhythms, polytonalities, and exotic melodies will not give rest to a weary soul, nor peace and assurance to one who is troubled. Let the musical innovator's work be heard in the concert hall, but not in church. I hasten to add that I do not mean that music in church must not advance beyond Mendelssohn, Stainer, and Mrs. H. H. A. Beach. Heaven forbid! But there is a changing middle ground of that which, at any given period, may be listened to without some wincing and mental reservations as to the beauty of a work. That such composers as Eric De Lamarter and Leo Sowerby know where the present line is for church music, I am confident. That we should wait ten or twenty years to hear in the worship service the work of certain other composers, whose names I dare not mention, I am equally confident.

The same problem arises when we look backward. I do not believe that we should continue to use certain old music, whether by Byrd, Purcell, Wesley, or Tallis, just because it is "traditional," if it does not say something to the present day. On the other hand there are some other works, perhaps of little real musical value, which have won their places in the hearts of generations of worshipers, and which still have the right to be heard occasionally, even if it hurts the choirmaster to perform them; such works, perhaps, are Shelley's "The King of Love my shepherd is," and Goss' "O Saviour of the world." Where this line is to be drawn I would leave to the individual choirmaster. Perhaps I would draw that line at a different level than any other person would. For instance, I would not perform in church either Shelley's "Hark, hark, my soul," or Buck's "Rock of Ages." In the final analysis, the choice of "old chestnuts" to be performed should perhaps be determined by the degree of development of musical taste in the congregation, in the choir itself, and in the minister.

Except in rare instances, I have tried to avoid the stereotyped anthem forms of a generation ago. One form begins with a sprightly section for full choir, followed by a solo or duet, and then a repetition of the first choral section, with perhaps a more brilliant coda added. Another type begins with a solo, the words and music of which are immediately repeated by the full choir; then follows another solo, usually for another voice, and a final choral section. Hundreds of titles of these or similar types are still rolling off our American presses, so alike that they are hard to distinguish from one another.

Certain other anthem types I have tried to avoid in my selection. In the interests of brevity, I shall throw them together here: (1) anthems with repetitious words; (2) anthems that are arrangements of solos; (3) religious folk songs or carols that have been elaborately set or colored until their simple charm has been lost; (4) pretentious and pompous anthems; (5) settings of familiar hymns, which might better be done by the congregation; (6) simplifications of standard choral works; (7) most Negro spirituals, whose emphatic rhythms make a too obvious sensuous appeal; (8) settings of standard hymn lyrics with the words altered to fit some denominational point of view; (9) "new" editions of standard works, with just enough alteration of words or music to justify a new printing and copyright; and (10) anthems which make more than a minimum use of solos, duets, and quartets.

Space will not permit here a discussion of the criteria melodic, harmonic, and rhythmic, that have determined the selection that follows. I again refer you to Dr. Davison's book, from which I quoted at the beginning of Chapter I. Every effort has been made to keep the musical quality of works chosen high. But I have not been greatly concerned with consistency. I believe, for instance, that a great body of sacred choral literature belongs to the sacred concert rather than to the worship service. Yet you will find here suggested for church use one movement from the Randall Thompson "Peaceable Kingdom," a work essentially for concert.

On the other hand, there is little reference here to the great St. Olaf Series, a peerless collection of choral material for sacred concerts. Also inconsistently, in spite of my feeling that the solo voice should be seldom heard in church, I have selected some anthems in which the solo is dominant. Such works either are excellent in spite of the solos, or, like the Franck "*Panis Angelicus*," have proved their worth.

Finally, there should not be any confusion in our thinking that would link simplicity with triteness, and difficulty with excellence. One of the common mistakes made by ambitious choirmasters is consistently to choose materials somewhat harder than their choirs can do with ease. Such a choirmaster's motives may be praiseworthy: he wants his choir's reach to exceed its grasp, and its skills constantly to increase. But the end result is often a performance that does not quite "come off," and a congregation made uneasy as it observes a struggle between the choir and an anthem too difficult for it. It is far better for a choir to spend most of its time on materials it can perform with confidence, and only occasionally to try to climb the heights of more difficult material. It is, of course, the rare composer who can write beautiful music simply, but there is a considerable literature of such music described here. Choirmasters who deal with competent musicians should examine the materials labelled "easy" and "moderately easy," for there are gems of beauty among them.

III

How to Use This Book

There are four lists of anthems and response materials in the following chapters, as numbered: IV. Standard List. V. *A Cappella* Standard List. VI. Current List. VII. *A Cappella* Current List. The two standard lists have been separated roughly from the two current lists by an arbitrary date—1934. This date has been chosen with the assumption that good works first printed over twenty years ago which are still available may lay some claim to being “standard.” The two current lists are those of newer anthems and responses, copyrighted 1934 and later.

It may be observed that the 1934 division point has not been followed rigidly. In general, Russian liturgical materials, although many have been printed first in this country within recent years, were written somewhat earlier, and are placed in the standard lists. So are certain of the arrangements of folk tunes and other materials derived from sources not contemporaneous.

The Standard List (Chapter IV) is primarily made up of old anthems that have proved their worth, and yet have not become too trite for present-day use. Also in this list are some more recent works first published up to and including the year 1933. All of these works have an indicated organ or piano accompaniment.

The *A Cappella* Standard List (Chapter V) is a basic list of older materials intended to be done unaccompanied, first published before 1934. But its use should not be restricted to a *cappella* choir, but should be included by those accustomed to accompaniment. Many choirs that would feel alone, deserted, and confused if compelled to sing any length of time without accompaniment will sing with assurance and conviction if given slight support by the organ. So the more homophonic of the *a cappella* materials may be used freely with a slight flute-string accompaniment, without any heavy 16' pedal stops; in fact, such organ support, if well done, can go almost undetected by the congregation.

The Current List (Chapter VI) and the *A Cappella* Current List (Chapter VII) are accompanied and unaccompanied works, respectively, that have been first published during the past twenty years. In general, all works whose accompaniment is identical with the voice parts are considered a *cappella*. Therefore, most of the responses are found in the two *a cappella* chapters.

For each composition listed in the four chapters the following data is given as completely as possible:

1. Title of composition.
2. First line of the text, if different from the title.
3. Author, textual source, and/or translator.
4. Composer, arranger, and/or musical source.
5. Publisher and octavo catalogue number.
6. Date of copyright.
7. Voice parts and soloists required, and whether or not the work was designed to be done *a cappella*.
8. Most appropriate place in the worship service, with length in number of pages.
9. Difficulty.
10. A brief description of the work, with occasional suggestions as to performance.
11. The topic of the text, or place of work within the Church Year.

Each composition is provided with a serial number by which it is identified in the various indexes.

The following is the table of abbreviations of publishers referred to, their addresses, and American distributors, if any:

AMP	Associated Music Publishers, Inc., 25 W. 45th St., New York 19, N. Y.
APS	The Arthur P. Schmidt Co., 120 Boylston St., Boston 12, Mass.
Augs.	Augsburg Publishing House, 425 S. Fourth St., Minneapolis 15, Minn.
B&H	Boosey & Hawkes, Inc., P.O. Box 418, Lynnbrook, N. Y.
BFW	The B. F. Wood Music Co., Inc., 24 Brookline Ave., Boston 15, Mass.
Br&H	Brietkopf & Härtel— Associated Music Publishers, Inc., 25 W. 45th St., New York 19, N. Y.
Broadcast	Broadcast Music Co.— Associated Music Publishers, Inc., 25 W. 45th St., New York 19, N. Y.
BMC	Boston Music Company, 116 Boylston St., Boston 16, Mass.
CCB	C. C. Birchard & Co., 285 Columbus Ave., Boston 16, Mass.
CFS	Clayton F. Summy Company, 235 S. Wabash Ave., Chicago 4, Ill.
CM	Carl Fischer, Inc., 56 Cooper Sq., New York 3, N. Y.

Con.	Concordia Publishing House, 3558 So. Jefferson Ave., St. Louis 18, Mo.
ECS	E. C. Schirmer Music Co., 221 Columbus Ave., Boston 16, Mass.
Gal.	Galaxy Music Corporation, 50 W. 24th St., New York 10, N. Y.
GH	Gamble Hinged Music Co.— Music Publishers Holding Corporation, 488 Madison Ave., New York 22, N. Y.
GS	G. Schirmer, Inc., 3 East 43rd St., New York 17, N. Y.
H&M	Hall & McCreary Company, 434 S. Wabash Ave., Chicago 5, Ill.
HF	Harold Flammer, Inc., 251 W. 19th St., New York 11, N. Y.
HWG	The H. W. Gray Co., Inc., 159 E. 48th St., New York 17, N. Y.
JC	The John Church Co.— Theodore Presser Co., Bryn Mawr, Penna.
JF	J. Fischer & Bro., 119 W. 40th St., New York 17, N. Y.
Kj.	Neil A. Kjos Co., 223 W. Lake St., Chicago 6, Ill.
Mer.	Mercury Music Corporation, 47 W. 63rd St., New York 23, N. Y.
MP	Music Press, Inc., 130 W. 56th St., New York 19, N. Y.
Nov.	Novello & Co., Ltd.— The H. W. Gray Co., 159 E. 48th St., New York 17, N. Y.
OD	Oliver Ditson Co.— Theodore Presser Co., Bryn Mawr, Penna.
OUP A.	The Oxford Series of Modern Anthems
E.	The Oxford Series of Easy Anthems Oxford University Press, 114 5th Ave., New York 11, N. Y.
PAS	Paul A. Schmitt Music Co., 88 S. 10th St., Minneapolis 3, Minn.
Rem.	Remick Music Corporation— Music Publishers Holding Corporation, 488 Madison Ave., New York 22, N. Y.

Ric.	G. Ricordi & Co., 12 W. 45th St., New York 17, N. Y.
St.O.	St. Olaf Choir Series— Augsburg Publishing House, 425 S. Fourth St., Minneapolis 15, Minn.
TP	Theodore Presser Co., Bryn Mawr, Penna.
W	M. Witmark & Sons— Music Publishers Holding Corporation, 488 Madison Ave., New York 22, N. Y.
WMC	Willis Music Co., 124 E. Fourth St., Cincinnati 1, Ohio.

The following abbreviations are used, relative to the position of given works in the order of worship, or in the Church Year:

C. to W.	Choral call to worship
Inv.	Choral invocation
Pr.	A praise anthem, objective in character, appropriate to the place usually allotted to the first anthem.
Off.	The offertory type anthem, subjective in character, usually quiet in mood, better used in a later position in the service than the position usually given to the praise anthem.
Ben.	Benediction response, or closing anthem.
Chr.	Christmas
Pro.	Program
Comm.	Communion
Eas.	Easter

The attempt has been made here to be specific in assigning the function of the opening choral number. The terms *introit*, *opening sentence*, *choral invocation*, and *choral call to worship* have been used loosely, sometimes interchangeably. The words *introit* and *opening sentence* are in themselves ambiguous. There are two distinct acts of worship at the beginning of many services. The first is a statement addressed to the worshipers, inviting them to call on the presence of God, and to enter into the spirit of worship; when the choir performs this task, it should be called a choral *call to worship*. The second is a prayer, addressed to God, asking for His presence and blessing; when the choir sings this, it is a choral *invocation*. The choir may perform the one or the other act, but it will seldom do both acts in the same order of worship.

The following abbreviations are used to indicate the difficulty of any given music:

E	Easy
ME	Moderately easy
M	Of average difficulty
MD	Moderately difficult
D	Difficult

It should also be noted that in the alphabetical listing of title or first line, the first letter is used as the basis, whether or not it is the indefinite or definite article.

To pin down the information I have just given, let us take the first listing of Chapter VII as an example:

601		Ross, Orvis
A Ballad of Trees and the Master		
Into the woods my Master went	CFS 1490	
Lanier, Sidney	1952	
Off. 2	SATB A C.	ME
This is a simpler, hymn-like arrangement, easier to perform than other settings of these words listed in this book. Changes of time from 6/4 to 3/4 offer no difficulty. The voice ranges are modest.		
Lent; Passion		

Interpreted, the above entry says the following:

No. 601 in the catalogue, titled "A Ballad of Trees and the Master," was composed by Orvis Ross and first published by the Clayton F. Summy Company in 1952, with the octavo catalogue number 1490. The words, by Sidney Lanier, begin "Into the woods my Master went." It requires a four-part choir—soprano, alto, tenor, and bass—and should be sung without accompaniment. It is moderately easy to perform. It should be sung in the offertory (or later) position, and is two pages long. (Follows the description.) It should be sung during Lent or Holy Week.

The remainder of the book is devoted to indexes, by which the choir-master may hasten the finding of a work on a certain text, by a certain composer or author, to serve a specific use. Chapter VIII is a topical index. Chapter IX is an index of first lines. Chapter X is an index of composers, arrangers, and musical sources. Chapter XI is an index of authors, translators, and textual sources. To anyone familiar with the various indexes of any standard hymnal, no further explanation would serve any useful purpose.

IV

Standard List

- 1** **Shaw, Martin**
 A Blessing
 Go forth into the world in peace GS 8668
1927
 Closing Anthem 3 SATB ME
 Although it is a benediction response, it is more than that—a
 "short full anthem," with a good climax toward the end.
 Benediction
- 2** **Bennett, W. Sterndale**
 Abide with Me OD 971
 Lyte, H. F.
 Off. 4 SATB E
 A simple but effective treatment of three stanzas of the hymn;
 the first uses women's voices only, the second puts the melody
 in the tenor, and the third uses full harmony. The accompani-
 ment is minimum.
 Eternal life
- 3** **Dubois, Theodore**
 Adoramus te, Christe
 Christ, we do all adore Thee GS 9749
1899
 Ben. 3 SATB E
 This is the final chorus of "The Seven Last Words of Christ."
 It is an appropriate ending for the Easter service, or for Lenten
 services. The last eight measures, omitting the two-measure
 interlude, make a good benediction response.
 Easter Ben.; Ben., Advent or Lent

4

Bach, J. S.

Advent Christmas Cycle

Kj. 9001

Various authors and translators

C. to W.; Inv. 30 SATB M

Eleven chorales, intended for the Sundays from the beginning of Advent through the second Sunday after Christmas. There are three for Christmas Day. Included are "All my heart this night rejoices," "From Heaven above to earth I come," and "The old year now hath passed away." Before each chorale there is an excellent organ introduction by Gerhard Binhammer.

Advent; Christmas; New Year

5

Chapman, E. T.

All Creatures of Our God and King

St. Francis of Assisi

CCB 1191

Tr. Draper, W. H.

1928

Pr. 12 SATB ME

A lusty praise anthem, built on a large and vigorous enough scale to make it suitable for festival use. It is written simply, its only difficulty lying in its irregular measure lengths.

Praise; Festival

6

Geistliche Kirchengesäng

All Creatures of Our God and King

Arr. Shaw, Robert

St. Francis of Assisi

GS 9909

Tr. Draper, W. H.

1950

Pr. 6 SAATTBB ME

The old German tune developed to a climax by fine use of unison singing and canonic imitation. There is very little part division.

Praise

7

12th Century Melody

Alleluia to the Easter King

Arr. Candlyn, T. Frederick H.

Christ the Lord hath risen

W 5-W3437

12th Century

1951

Pr. 7 SATB ME

The ancient melody is in minor mode, and the poem is archaic, but the resultant music is very effective for the church service.

The closing page of Alleluias is mostly unaccompanied.

Easter

8

Handel, G. F.

And the Glory of the Lord

Kj. 801

Isa. 40:5

GS 3829

Pr. 8 SATB M

From "The Messiah."

Advent; Christmas

9

Foster, Myles B.

As It Began to Dawn

Matt. 28:1-6; Luke 24:6

Wordsworth, Christopher

GS7388

Off. 10

SATB — S or T, B

ME

The Scriptural telling of the Resurrection, done with sincerity.

The two soprano (or tenor) solos may be omitted without loss.

Easter

10

Vincent, Charles

As It Began to Dawn

Matt. 28:1-2, 5-6;

Litany; Psa. 68:32

GS 4500

Off. 8

SATB — S

E

This setting of the Easter story retains much of its lustre after many years of use.

Easter

11

Spiritual

Behold That Star!

Arr. Burleigh, H. T.

Ric. N. Y. 785

1928

Pro. 9

SATB

ME

An easy spiritual with a simple message, some unaccompanied passages. It belongs on the Christmas program rather than in the worship service.

Christmas

12

Handel, G. F.

Behold the Lamb of God

GS 9448

John 1:29

ME

Off. 4

SATB

It would be hard to find four other pages in music literature as full of deep religious feeling as these four from "The Messiah."

Do not attempt without four independent, balanced parts in the choir.

Easter; Redemption

13

Noble, T. Tertius

Benedictus in D

Blessed be the Lord God of Israel

APS 1588

1932

Pr. 4

SATB

E

An easy, singable setting of the liturgical text.

Praise

- 14** **Barnes, Edward Shippen**
 Benedictus es, Domine in F minor
 Blessed art Thou, O Lord APS 1577
1932
 Pr. 6 SATB M
 A fairly dissonant and colorful anthem, but not lacking in lyrical
 qualities.
 Praise
- 15** **Noble, T. Tertius**
 Benedictus es, Domine No. 2 in G minor
 Blessed art Thou, O Lord God APS 1596
1932
 Pr. 6 SATB M
 Forceful writing, with much unison, and soprano-tenor and alto-
 bass parallelism.
 Praise
- 16** **Bach, J. S.**
 Beside Thy Cradle Here I Stand Kj. 17
ECS 1601
HWG 204
 Gerhardt, Paul
 Tr. Troutbeck, John
 Inv. or Off. 2 SATB ME
 A short chorale of dedication, from the Christmas Oratorio.
 Christmas
- 17** **Voris, W. R.**
 Blessed Are the Pure in Heart HWG 915
1928
 Keble, John
 Off. 3 SATB E
 This short work is, generally speaking, unaccompanied, because
 the organ part, lying between vocal phrases, does not at any
 point appear against the moving voices. The effect is rather good.
 Beatitudes
- 18** **Dvořák, Anton**
 Blessed Jesu, Fount of Mercy
 (Stabat Mater) CM 6392
GS 4490
 Tr. Webb, Benjamin
 Off. 10 SATB M
 This well-known work belongs to a Passion Week program rather
 than to a Sunday service, because of its massiveness.
 Passion program

- 19** **Parker, Horatio W.**
 Bow Down Thine Ear GS 3551
 Psa. 86:1-5 1890
 Off. 8 SATB — S, B ME
 Five verses of the 86th Psalm, treated soberly and quietly; "for penitential seasons." The solos are short.
 Lent; Prayer for mercy
- 20** **Gaul, Harvey B.**
 Bread of the World BMC 669
 Heber, Reginald 1909
 Off. 5 SATB E
 This anthem has, in spite of its simple idiom, a great deal of interesting part movement.
 Communion
- 21** **Parker, Horatio W.**
 Brightest and Best GS 4463
 Heber, Reginald 1904
 Off. 10 SATB — S ME
 Although the anthem is a little lengthy, largely because of two rather long solos, the whole work moves, and bears the mark of a composer we should not forget.
 Christmas; Epiphany
- 22** **Coombs, C. Whitney**
 Brightest and Best of the Sons of the Morning
 Heber, Reginald GS 6590
SATB — S, T 1916
 Pr. 15 Organ, Harp (Piano), Violin E
 For churches that like "something special" at the Christmas season, this is a suggestion. The piano can substitute for the harp. The violin part may be omitted. The fifteen pages result from the necessary score space, and do not indicate a long anthem.
 Christmas; Epiphany
- 23** **Baldwin, Ralph L.**
 Calls to Worship Gal. (William Maxwell, N. Y.)
1931
 Inv., C. to W. 12 SSAATTBB M
 This set of six numbers consists of one invocation and five calls to worship. They are rather thickly written, and certain notes can be omitted to advantage. Except for the first one, the Amens should not be used.
 Responses

- 24** **Mendelssohn, Felix**
 Cast Thy Burden Upon the Lord Kj. 7003
 Psa. 55:22 CM 6604
 Inv., C. to W. 2 SATB E
 This short chorale from "Elijah" is too short for an anthem, but
 excellent for an opening number.
 Response
- 25** **Tours, Berthold**
 Christ Our Passover
 I Cor. 5:7-8
 Rom. 6:9-11
 I Cor. 15:20-22 GS 4403
 Off. 10 SATB — S, T, B ME
 For those who like wrapped up in one package the whole theology
 of the Resurrection according to St. Paul, this is as good a
 package of the sort as any.
 Easter
- 26** **Thiman, Eric**
 Christ the Lord Is Risen Again
 Lyra Davidica Nov. 1032
 Tr. Winkworth, Catherine 1929
 Pr. 7 SATB E
 One theme given the almost standard Thiman treatment: theme
 forte in unison; unaccompanied section with theme in tenor;
 theme for sopranos alone; theme forte in unison, followed by
 Alleluias.
 Easter
- 27** **Holst, Gustav**
 Christmas Day Nov. 983
 Good Christian men, rejoice 1910
 Pro. 15 SATB — S, B M
 A "choral fantasy on old carols" in which several carols are
 heard separately, and then combined ingeniously. Its length and
 nature make this more suitable for the Christmas program than
 for the worship service. Because of the considerable use of pedal
 point, the accompaniment should be done on the organ.
 Christmas

- 28** **Whitehead, Alfred**
 Come, Sweet Evening Guest BMC 1914
 A., W.E. 1934
 Off. 6 SATBB — T M
 Based on a placid 17th century tune by Adam Drese, this is a beautiful evening anthem. Unusual aspects are a drone bass much of the way, performed by first and second basses, and a reiterated pattern on the organ, occurring between choral phrases, and taken up by the humming choir during the tenor solo.
 Evening
- 29** **Scott, John Prindle**
 Come, Ye Thankful People HF 84028
 Alford, Henry 1923
 Pr. 8 SATB — T E
 A light and bright number for Thanksgiving, made easier to sing by good unison writing.
 Thanksgiving
- 30** **Buck, Dudley**
 Communion Hymn
 Bread of the world, in mercy broken GS 3772
 Heber, Reginald 1897
 Off. 2 SATB E
 A completely simple and direct use of the well-known words.
 Communion
- 31** **Thompson, Van Denman**
 Dear Lord, Who Once Upon the Lake GS 7666
 Pease, Theodore 1932
 Off. 5 SATB — S M
 A quiet, prayerful number, referring to Christ's stilling of the waves. Its harmony is highly colored chromatically, a fact which makes the voice parts not as easy as they might be.
 Calmness
- 32** **Whitehead, Alfred**
 Deck Thyself, My Soul
 Franck, J. APS 1616
 Tr. Winkworth, Catherine 1934
 Off. 5 SATB ME
 In chorale style, the work is based on Crüger's "Schmücke dich," and its accompaniment on Bach's chorale prelude on the same theme. The combination is altogether satisfying.
 Communion

- 33** **The Union Harmony, Virginia, 1848**
Dismiss Me Not Thy Service, Lord Arr. Skeat, William J.
Lynch, T. T. JF 8744
1953
- Off. 5 SATB ME
A quaint melody in minor mode runs through three stanzas of words that also have a quaint forthright quality. The melody, predominantly in quarters, is accompanied by harmonies moving in flowing eighths. The effect is good.
Service; Labor Day
- 34** **Gregorian Tune: Christe Redemptor**
Draw Nigh and Adore Arr. Rusch, Milton
Traditional CCB 2037
1950
- Pr. 5 SATB E
The traditional chant is presented four times, twice by men's voices in unison, once by women's voices, and finally by full choir in harmony. The last few measures are provided with an optional additional four parts. The organ part is minimum.
Assurance; Prayer for guidance
- 35** **Lindeman, Ludvig M.**
Easter Morning, Joyous Dawning Arr. Sateren, Leland B.
Grundtvig, N. F. S. Augs. 1096
Tr. Sveeggen, P. A. 1952
- Pr. 5 SATB E
This stately theme is given more unison treatment than any other in this number. Since there is no tempo change throughout, evolution is achieved by lifting the key in the final section from F to G major. Instructions are added for the best interpretation.
Easter
- 36** **Whitehead, Alfred**
Eternal Ruler of the Ceaseless Round BMC 2460
Chadwick, J. W. 1944
- Pr. 7 SATB E
The noble theme, based on Gibbons' "Song I," is used three times in straightforward unison singing and simple harmonization. It is effective and good.
Consecration

37

Oakeley, Herbert S.

Evening and Morning

Comes, at times, a stillness

Smith, I. Gregory

GS 4541

Off. 3

SATB

E

A simple hymn-anthem in two contrasting (major and minor) sections and stanzas.

Joy

38

Roberts, J. E.

Evening and Morning

Comes, at times, a stillness

Smith, I. Gregory

TP 20969

1930

Pr. 5

SATB

E

Like the Oakeley setting of the same poem, each stanza has two contrasting moods. Easy to present.

Joy

39

Whitlock, Percy W.

Evening Cantata

Round me falls the night

Romanis, William and others

OUP A. 32

1930

Off. 7

SATB

MD

The words used here are not well-known in this country; they are a beautiful prayer for reassurance during the night. The music is in three sections; the first and third are a chorale, followed by a contrapuntal section; the second is an accompanied section for the sopranos. The pace is leisurely, the effect beautiful.

Evening

40

Gardiner, H. Balfour

Evening Hymn

Thee, Lord, before the close of day

HWG 1570

ECS 320

Nov. 1127

1926

Pr. 8

SSAATTBB

M

A rather large-scale evening anthem, containing two organ interludes, and twenty-one measures of Amens after a climax. The Amens might well be omitted.

Evening

41

Gilchrist, W. W.

Except the Lord Build the House

Psa. 127:1; 84:1-4

GS 3127

1886

Pr. 9

SATB — S, A, B

ME

Not a new anthem, but one with a freshness of approach that makes it stand out. Not hard to do.

Dedication

- 42** **Wood, Charles**
 Expectans Expectavi
 This sanctuary of my soul CCB 1147
 Sorley, C. H. 1919
 Off. 6 SATB ME
 One of the very fine anthems of this century, with a strong
 message of consecration.
 Consecration
- 43** **Daniels, Mabel**
 Exultate Deo
 Sing to God, rejoicing APS 1547
 Psalms, various 1929
 Pr. 18 SSAATTBB MD
 This is not a long work, but, scored for orchestra, it requires
 a large, competent chorus, and is suitable for a dedication or
 other festival.
 Dedication; Praise; Festival
- 44** **Thiman, Eric H.**
 Father, We Praise Thee, Now the Night Is Over
 Gregory the Great Nov. 1075
 Tr. Dearmer, Percy 1932
 Pr. 4 SATB (S) E
 The theme of breadth and dignity is given three times, by the
 soprano, solo or full, then parts unaccompanied, then in unison.
 Effective within its scope.
 Trinity; Praise
- 45** **Tune Song 34**
 Forth in Thy Name Gibbons, Orlando
 Wesley, Charles Arr. Wolff, S. Drummond
 Con. HA 2008
 1952
 Off. 7 SATB ME
 The well-known Gibbons theme is used through four stanzas
 of the Wesley hymn; the first stanza is unison, the second puts
 the theme in the tenor, in the third the sopranos are used alone,
 and the fourth is in full part writing. After a forte ending, an
 interlude and soft Amen follow.
 Installation; Labor Day; Consecration

46

Bach, J. S.

From Heaven Above

Luther, Martin

H&M 1537

Tr. Winkworth, Catherine

Kj. 506

C. to W. 3

SATB

ME

A short, three-stanza chorale, with short, vigorous interludes between the phrases.

Christmas

47

Bullock, Ernest

Give Us the Wings of Faith

OUP A. 1

Watts, Isaac

1925

Pr. 6

SATB

M

This anthem, sung "slowly and smoothly," rises to a climax in the middle, and ends quietly. The words, on the heavenly joy of the saints, make this suitable for any topic on eternal life.

Eternal life; All Saints' Day

48

Rachmaninoff, S.

Glorious Forever, Our Freedom Giver

Nekrasof, N. A.

BMC 1080

Tr. Dole, Nathan Haskell

1914

Pr. 7

SAATTB

ME

An old favorite for national occasions. Vigorous, full, but not difficult.

Nation

49

Handel, G. F.

Glory to God

Kj. 804

Luke 2:14

GS 7217

H&M 1906

Pr. 4

SATB

M

The Kjos edition includes the four soprano recitatives preceding the "Messiah" chorus. The other two editions print the chorus only.

Christmas

50

Federlein, Gottfried H.

God Is My Salvation

Behold, God is my salvation

GS 7382

Isa. 12:2-4, 6; 40:10, 15

1930

Pr. 9

SATB — A

M

A vigorous praise anthem, with full organ accompaniment. The only relief from ff singing is the alto solo in the middle.

Praise

- 51** **Bach, J. S.**
 God Is Our Hope and Strength
 (Guileless Spirit) ECS 355
 Pr. 6 SATB ME
 A two-stanza chorale with rich accompaniment, similar to, and as effective as, "Jesu, joy of man's desiring."
 Adoration
- 52** **Hymn Tune: Sandon**
 God of Our Life Purday, Charles Henry
 Kerr, Hugh Arr. Lynn, George
CCB 2062
1953
 Off. 5 SSATBB ME
 This beautiful hymn is used little enough so that this arrangement can be used effectively in most churches. It is easy for any choir that can sing in six parts. Its mood is peaceful.
 Trust
- 53** **Woodman, R. Huntington**
 God So Loved the World
 (The Message of the Star) GS 5393
 John 3:16-17 1910
 Off. 3 SATB E
 For someone seeking a change from the Stainer setting, this will make an easy, agreeable substitute.
 Eternal life; Communion; Lent
- 54** **Bach, J. S.**
 Good News from Heaven
 (Christmas Oratorio) ECS 1123
 C. to W. or Pr. 2 SATB ME
 A chorale with sprightly interludes between vocal phrases.
 Christmas
- 55** **Ireland, John**
 Greater Love Hath No Man
 Many waters cannot quench love Gal. 146
 Various Scriptures 1912
 Off. 8 SSAATTBB — S, B MD
 An effective, if rather massive, anthem. The upper parts are wide in range.
 Love

- 56** **Handel, G. F.**
 Hallelujah, Amen CM 6657
 Morell, Thomas W 5-W3026
CFS 1385
GS 9835
ECS 304
- Pr. 6 SATB M
 The Witmark edition is designed for a *cappella* performance.
 The others have a full accompaniment.
 Praise
- 57** **Beethoven, Ludwig van**
 Hallelujah
 Hallelujah unto God's Almighty Son
 (Mount of Olives)
 Huber, Franz Zaver GS 2215
 Tr. Troutbeck, John ECS 1602
- Pr. 16 SATB M
 A big, but not too difficult work, requiring a vocally flexible choir.
 Easter; Praise; Festival
- 58** **Handel, G. F.**
 Hallelujah Chorus Kj. 806
 Hallelujah! For the Lord God omnipotent reigneth Rem. 5-G418
 Rev. 19:6; 11:15; 19:16 GS 2020
ECS 1193
- Pr. 10 SATB M
 No comments are needed here.
 Christmas; Easter; Praise
- 59** **Slovak Carol**
 Hasten Swiftly, Hasten Softly Arr. Kountz, Richard
 O'er all Judea since early nightfall Gal. 1952
 Tr. Kountz, Richard 1953
- Off. 10 SATB — Jr. SA choir E
 This work, based on a fine traditional carol, is put in a form
 increasingly sought at festival times: the use together of junior
 and senior choirs. It is easy to do.
 Christmas
- 60** **Mendelssohn, Felix**
 He, Watching Over Israel
 (Elijah)
 Psa. 121, altered GS 2498
- Off. 7 SATB ME
 Although the voice parts are fairly easy, they get little support
 from the organ, which should be kept to a minimum.
 Security

- 61 Lockwood, Charlotte Mathewson
 How Burn the Stars Unchanging HWG 1122
 Moment, John J. 1931
 Off. 6 SATB — S M
 A good poem well set, the choir and soloist dividing the time
 about evenly. About half of the choral work is also done un-
 accompanied.
 New Year
- 62 Macfarlane, Will C.
 How Goodly Are Thy Tents, O Jacob GS 4239
1903
 Pr. 10 SATB — B ME
 A vigorous anthem, containing a melodious baritone solo, which
 is continued into a part with the choir.
 Worship
- 63 Mendelssohn, Felix
 How Lovely Are the Messengers CM 620
 (St. Paul) GS 3741
 Rom. 10:15-16 ECS 1134
 Off. 6 SATB ME
 This old favorite nearly sings itself.
 Advent
- 64 Brahms, Johannes
 How Lovely Is Thy Dwelling Place GS 5124
 (Requiem) ECS 1713
 Psa. 84:1-2, 4 OD 332-14704
 Off. 9 SATB MD
 This very great music should be attempted only by a competent
 choir.
 Eternal life; Adoration
- 65 Stainer, John
 I Am Alpha and Omega CM 6253
 Rev. 1:8; Sanctus GS 3897
 Pr. 6 SATB — S or T E
 This sturdy old anthem is at its best in the Sanctus. Omit the
 last four and a half measures.
 Adoration

66

James, Philip

I Have Considered the Days of Old

Psa. 77, paraphrased by
Martens, Frederick H.OD 13022
1916

Pr. 9

SSAATTBB

ME

A fairly large-scale anthem, but the parts have little division. The organ accompaniment is active, effective. The metrical version of the Psalm is good, its treatment brilliant, with ff ending.

Assurance

67

Rathbun, F. G.

I Heard the Voice of Jesus Say

Bonar, Horatius

TP 15580
1919

Off. 5

SATB — B

E

An easy, melodious anthem with a short incidental solo. Several of this edition's hymn words have been altered, and should be corrected. Compare with any standard hymnal.

Redemption

68

Mendelssohn, Felix

I Waited for the Lord

Tr. Butter, M. Jean

CM 6250
GS 3439
TP 10269

Off. 9

SATB — S, S

ME

This standard work merely requires two soprano soloists who can count time.

Assurance

69

Sowerby, Leo

I Will Lift Up Mine Eyes

Psa. 121

BMC 1385
1920

Off. 7

SATB — A

ME

This anthem begins and ends with a beautiful solo, better done by mezzo than alto. The intermediate choral section is moving and effective. This is on numerous choirmasters' lists of favorite anthems.

Security

70

Thiman, Eric H.

Immortal, Invisible

Smith, W. C.

Nov. 1140
1926

Pr. 5

SATB

E

A fine Welsh melody treated four times, mostly with unison singing.

Praise

- 71** **Finnish Folk Tune**
 In Heavenly Love Abiding Arr. Gillette, James R.
 Waring, Anna L. CFS 1440
 1948
 Off. 5 SATB ME
 A folk melody of strength and breadth is well set for the average
 choir.
 Assurance
- 72** **Parker, Henry**
 Jerusalem Rem. 5-G423
 Behold, thy King draws near the city gates! GS 3210
 1887
 Pr. 8 SATB — B E
 An old favorite, melodious, easy to sing.
 Palm Sunday
- 73** **Bach, J. S.**
 Jesu, Joy of Man's Desiring HWG 1238
 Janus, Martin GS 8387
 H&M 1578
 Off. 8 SATB E
 These are standard, usable settings. G. Schirmer's also carries
 the German text.
 Aspiration
- 74** **Parry, Joseph**
 Jesu, Lover of My Soul Arr. Coleman, Henry
 Wesley, Charles OUP E. 45
 1947
 Off. 6 SATB E
 This anthem is appropriate for a congregation not familiar with
 the Welsh tune, "Aberystwyth." In fact, it would provide a way
 to teach it, since provision is made for the congregation to sing
 with the choir on the last stanza, at which time a descant is
 introduced.
 Jesus' call
- 75** **Mozart, W. A.**
 Jesu, Word of God Incarnate GS 6813
 (Ave Verum) ECS 1170
 Off. 4 SATB E
 This familiar work cannot be omitted from any list of good
 anthems. The G. Schirmer edition places the English words
 above, the E. C. Schirmer edition the Latin.
 Lent

76

Neidlinger, W. H.

Judge Me, O God

TP 10634

Psa. 43

1906

Pr. 10

SATB

E

This rather old anthem has a spontaneity and dramatic quality about it which keeps it the sort of anthem one can repeat and know it will be enjoyed. It is rather long, with considerable repetition in it.

Praise; Prayer for blessing

77

Thompson, John Winter

Just As I Am

GS 6998

Elliott, Charlotte

1922

Off. 7

SATB — A, B

E

For those who wish to use the words of the old invitation hymn, this is a better-than-average setting.

Redemption

78

Owen, William

Laudamus (Bryn Calfaría)

Arr. Protheroe, Daniel

Unto Thee all praise be given

BMC 1858

Tr. Protheroe, Daniel

1932

Pr. 8

SATB

ME

This rugged Welsh chorale is given strong treatment during three stanzas, during the second of which the alto takes the "lead."

Praise

79

Bach, J. S.

Lent Easter Cycle

Kj. 9002

Various authors and translators

Inv., C. to W. 31

SATB

M

Twelve chorales for the Lent and Easter seasons, with one for each Sunday in Lent, others for Ash Wednesday, Maundy Thursday, and Good Friday, and three for Easter Day. Translations and editing are good. Before each chorale is an excellent organ introduction by Gerhard Binhammer.

Lent; Easter

80

Holst, Gustav

Let All Mortal Flesh Keep Silence

Gal. 5

Tr. Moultrie, G.

1921

Pr. 5

SSATB — S, B

ME

An old French melody, developing from a solo, almost devoid of accompaniment, to a full climax.

Christmas; Ascension; Adoration

- 81** **Traditional Tune**
 Let Christians All Setting by Elmore, Robert
 Traditional JF 8645
1951
 Pr. 11 SATB M
 The manger story told in quaint language, with Alleluias interspersed. The organ furnishes little more than interludes throughout. The finish is brilliant.
 Christmas
- 82** **Heward, Leslie H.**
 Let This Mind Be in You OUP A.36
 Philippians 2:5-11 1930
 Pr. 6 SATB — S M
 This anthem begins with a leisurely recitation of the words of Paul, given by soloist, individual sections, and full choir, and moves to a climax in praise of Christ, closing with a large fivefold Amen.
 Jesus' life; Praise
- 83** **Elgar, Edward**
 Light of the World HWG 1609
 Capel-Cure, E. 1896
 Pr. 9 SAATTBB MD
 An anthem of breadth and dignity, calling for fairly large vocal resources. Mostly SATB, with little part division.
 Praise; Advent; Lent
- 84** **Moravian**
 Lightly, Lightly, Bells Are Pealing Arr. Lockwood, Charlotte Mathewson
 Moment, J. J. HWG 2293
1934
 Off. 4 SATBB — S ME
 Three short passages of Scripture are read by the minister, followed by three stanzas of a Christmas poem of adoration, set to a tender Moravian melody. The first time it is given as a soprano solo, accompanied by organ; the second time it is sung by full choir in harmony, unaccompanied; the third time the soloist resumes, over a humming choir, *a cappella*.
 Christmas

85

Holler, John

Lo, He Comes with Clouds Descending

HWG 1175

Cennick, John and Wesley, Charles

1931

Pr. 6

SAATTB — T

M

This number has a swinging 6/4 rhythm and a good sense of climax. The two solos are very short, and the sectional division slight and unnecessary.

Advent

86

Farrant, R.

Lord, for Thy Tender Mercy's Sake

HWG 29

GS 4912

ECS 374

H&M 1922

Off. 4

SATB

E

A standard work that has stood the test of time.
Forgiveness

87

Andrews, Mark

Lord of All Being

HWG 424

Holmes, Oliver Wendell

1916

Off. 7

SATB — B

ME

A good setting of a good hymn, using baritone solo, and then the solo with the choir.

Adoration

88

Whitehead, Alfred

Lord of Our Life

APS 1601

Lord, Thou hast been our refuge

Pusey, Phillip

1933

Off. 5

SATB

E

Simple treatment of "Iste Confessor," with much use of unison, some unaccompanied singing. A balanced choir is needed.

Prayer for guidance

89

Norden, N. Lindsay

Lord, Thou Art God

BMC 924

Psa. 90:1-4, 12

1912

Off. 9

SATB — S

M

The first two-thirds of the anthem has a rather thick organ accompaniment. Then, after the solo, the choir continues to the end *a cappella* softly, prayerfully.

Adoration

- 90** **Rogers, James H.**
 May the Words of My Mouth GS 8405
 Psa. 19:14 1912
 Inv., Prayer Resp. 2 SATB ME
 This is equally good as a prayer response, and as a choral
 invocation.
 Response
- 91** **Rogers, James H.**
 Now If Christ Be Preached
 I Cor. 15:15-17, 20-21 GS 5136
 Wesley, Charles 1908
 Off. 9 SATB — T, S M
 This anthem begins with an extended recitative, well written,
 on a passage from Corinthians, in which the choir later joins.
 The climax is a setting of the Wesley hymn, "Christ the Lord
 is risen today," with joyous Alleluias.
 Easter
- 92** **Thiman, Eric H.**
 O Christ, the Heavens' Eternal King Nov. 1148
 Hymns Ancient and Modern 1927
 Pr. 8 SATB ME
 Like many Thiman anthems, this contains noble themes, a solid
 organ accompaniment, and telling use of unison singing. Chang-
 ing time signatures offer a mild problem.
 Easter
- 93** **Ambrose, Paul**
 O Come to My Heart, Lord Jesus
 Thou didst leave Thy throne OD 11408
 Elliott, Emily E. S. 1905
 Off. 7 SATB — B E
 A fine anthem in the old style, with two incidental solos, and
 good choral writing, making effective use of unison.
 Christmas
- 94** **Gibbs, Armstrong**
 O God of Earth and Altar GS 8825
 Chesterton, G. K. 1930
 Pr. 4 SATB and Unison chorus M
 A stirring poem is here set for unison chorus with an SATB one.
 One choir large enough to split can do it easily. A good number
 to use on any occasion of national import.
 Nation

- 95** **Bach, J. S.**
 O God, Thou Faithful God Arr. Kraft, Edwin Arthur
 (Cantata 129) HF 84280
1947
 Inv., Off. 6 SATB E
 A short chorale, with characteristic pastorate-type accompani-
 ment, requiring some organistic skill.
 Aspiration
- 96** **Scott, John Prindle**
 O Little Town of Bethlehem HF 84011
 Brooks, Phillips 1920
 Off. 6 SATB — S E
 This well-known writer of sacred solos has given this poem a
 tender, yearning quality, especially in the solo.
 Christmas
- 97** **Franck, César**
 O Lord Most Holy BMC 510
 Off. 5 SATB — S or T E
 A soloist is needed. The choir merely echoes and accompanies.
 Prayer for guidance
- 98** **Goss, John**
 O Saviour of the World CFS 1534
 Book of Common Prayer GS 4257
ECS 1719
H&M 1907
Nov. 408
 Off. 6 SATB E
 A Lenten tradition in many churches. The E. C. Schirmer edition
 adds an alternate set of words.
 Lent
- 99** **Bach, J. S.**
 O Saviour Sweet Arr. Dickinson, Clarence
HWG 82
 Off. 4 SATB — A E
 The particular attraction of this arrangement is that it combines
 the above title, used as an alto solo, with "Thee with tender
 care," one of the finest of Bach chorales.
 Adoration; Christmas

- 100** **Wood, Charles**
 O Thou Sweetest Source CCB 1205
 Tr. Woodward, G. R. 1931
 Off. 8 SATB ME
 Stately, chorale-style writing, with a fine organ part, on a theme
 of Bourgeois.
 Prayer for guidance
- 101** **Wood, Charles**
 O Thou, the Central Orb CCB 1155
 Bramley, H. R. 1915
 Off. 7 SATB M
 Although the poem is difficult, the music brings out the best of it.
 An effective anthem.
 Adoration
- 102** **Mendelssohn, Felix**
 O Thou, the True and Only Light
 (St. Paul)
 Heermann, Johann, CCB 2053
 Tr. Ball, W.
 Off. 7 SATB E
 This is a slow chorale, each phrase of which is separated from
 the rest by a short organ interlude. The mood is peaceful,
 meditative.
 Intercessory prayer
- 103** **Buck, Dudley**
 O Zion, That Tellest Good Tidings GS 3189
1870
 Pr. 10 SATB — B, S, A ME
 A good "old-time" anthem, with a bass solo, a more extended
 duet between soprano and alto, and a rousing, but not difficult
 fugue at the end.
 Christmas
- 104** **Rouen Church Melody**
 Only Begotten Word of God Eternal Arr. Brown, Allanson G. Y.
 (Iste Confessor) HWG 1442
1937
 Pr. 4 SATB ME
 This is a majestic anthem, using a grand old melody.
 Praise; Trinity

105

Foster, Myles B.

Open Me the Gates of Righteousness

Psa. 118:19-22; Rev. 1:5-6

Nov. 852

Book of Common Prayer

1914

Pr. 8

SATB — B

ME

This Easter anthem is written well, on the traditional side.
There is an extensive solo, some of it echoed effectively by the
choir.

Easter

106

Andrews, Mark

Praise, My Soul, the King of Heaven

(Lauda Anima)

GS 7406

Lyte, Henry F.

1930

Pr. 7

SATB

E

A noble theme, used three times, mostly in unison, makes this
a good anthem, in spite of an unorganistic accompaniment during
the third stanza.

Praise

107

Vulpius, M. (Gesangbuch)

Praise, Oh, Praise Our God and King

Arr. Wolff, S. Drummond

Baker, Henry W.

Con. HA 2009

1953

Pr. 11

SATB

ME

This anthem is for festival use, each stanza ending with repeated
Alleluias. It is in four sections, the first in full harmony, with
theme in the soprano; the second alternates women's voices with
men's; the third is in harmony, unaccompanied, with the theme
in the bass at the start; the fourth is in unison, until the Alle-
luias.

Thanksgiving; Festival

108

Christiansen, F. Melius

Praise to the Lord

Neander, Joachim

St. O. 76

Tr. Winkworth, Catherine

1919

Pr. 13

SSAATTBB

D

Probably the greatest arrangement of "Lobe den Herren."
Although it is given a florid orchestral accompaniment, it is
usually heard *a cappella*. It requires a solid eight-part choir and
flexibility in the women's voices.

Praise

109

Dutch Folk Song

Prayer of Thanksgiving

We gather together to ask the Lord's blessing

Tr. Baker, Th.

Arr. Kremser, E.

GS 4345

Arr. Clough-Leigher, H.

ECS 306

Arr. Creston, Paul

JF 8766

Inv. 7

SATB

E

There is a question as to the theological propriety of some of the ideas here expressed, but the number still makes a good opening to the Thanksgiving service. The GS edition is in the higher key (D), and the third stanza only is in harmony. The ECS edition is in a lower key (C), and harmonizes only the final four chords. The more recent JF arrangement is also in the key of D, is in harmony throughout, the tenor having the theme in the second section, and the final section has more florid part movement.

Thanksgiving; Victory

110

Kountz, Richard

Prayer of the Norwegian Child

I lay me down upon the ground

GS 9569

Trojörgson, Olaf

1928

Off. 3

SATB

E

The composer has made this a mixed voice arrangement, which has a humming accompaniment to the verse, and may be used unaccompanied.

Children

111

Garrett, George M.

Prepare Ye the Way of the Lord

The voice of one crying

GS 4256

Isa. 40:1-8

1902

Off. 9

SATB — T

E

A sturdy anthem of traditional type. If rehearsal time runs short, omit the last three pages; no harm done. By all means omit the final Amen.

Advent

112

Franck, César

Psalm 150

Hallelujah! O praise ye the Lord

AMP A 61

JF 5670

BMC 1725

Pr. 10

SATB

ME

The organ accompaniments of the three editions vary somewhat, but there is little to choose between them. The words of the AMP and JF editions are to be preferred, I believe. The work requires a fairly large choir.

Praise

113

Bach, J. S.

Rejoice and Sing

Kj. 20

C. to W. 2

SATB

M

A good chorale from the Christmas Oratorio.
Christmas

114

Jewell, Lucina

Ride On, Ride On in Majesty

Rejoice greatly, O daughter of Zion

HWG 891

Zec. 9:9; Milman, Henry H.

1927

Pr. 12

SATB — B

M

The earlier portions of this anthem deal with prophetic utterances, and the story of the Triumphal Entry. The solo is short; the chorus is cut into phrases, separated by frequent well-written interludes. The whole is good, and not too hard.

Palm Sunday

115

Scott, John Prindle

Ride On! Ride On!

And the people took branches

HF 84012

John 12:12-13; Milman, Henry H.

1918

Pr. 7

SATB — T or S

E

An easy work, with two solos of easy range.

Palm Sunday

116

Drese, Adam

Round Me Falls the Night

Arr. Andrews, H. K.

Romanis, William

OUP A.96

1940

Off. 4

SATB

ME

A simple arrangement of the old melody, used three times: a direct chorale, women's voices or solo, a more contrapuntal treatment of the theme with the air in the tenor. Although organ is occasionally used, the four-part writing is largely unaccompanied; an optional second soprano appears in the third section.

Evening

117

Rogers, James H.

Seek Him That Maketh the Seven Stars

OD 12733

Amos 5:7-8

1915

Pr. 6

SATB — S

ME

This is perhaps the best anthem Rogers ever wrote. The solo and the chorus parts are dramatic, strong.

Praise

- 118** **Roberts, J. V.**
 Seek Ye the Lord Kj. 8009
 Isa. 55:6-7 GS 3731
 Off. 6 SATB — S or T E
 Largely a solo for high voice in easy range, accompanied after
 about fifty measures by a soft choir. This number wears well with
 the average congregation.
 Redemption
- 119** **Gounod, Charles**
 Send Out Thy Light Rem. 5-G464
 Psa. 43 and 20 GS 3421
 Pr. 10 SATB E
 Included because it somehow remains a favorite.
 Prayer for blessing
- 120** **De Lamarter, Eric**
 Service Responses CFS 1305
1930
 Resp. 9 SATB to SSAATTBB M
 Four calls to worship, eight offertory sentences, eleven Amens,
 part of the responses being for men's and women's voices alone.
 Responses, offertory; C. to W.; Amens
- 121** **Bach, J. S.**
 Sheep and Lambs May Safely Graze Arr. Baird, John Julius
 Fair and white in verdant meadows
 Tr. Bund, Dorothy GS 8860
 Off. 8 SATB ME
 This is Bach at his most charming. But the organ part is diffi-
 cult. It is, moreover, not easy for a choir to get the long, legato
 phrasing.
 Assurance
- 122** **Handel, G. F.**
 Since by Man Came Death
 (The Messiah)
 I Cor. 15:21 GS 9871
 Off. 5 SATB ME
 This chorus can be done effectively with a smaller choir than
 most other "Messiah" choruses because of the chordal nature of
 the music.
 Easter; Eternal life

123

West, John E.

Sing a Song of Praise

Kj. 8003

Pr. 7

SATB

ME

An old-time "rousing" praise anthem that is still well written,
and suitable for festival. Alleluias are much used.

Praise; Festival

124

Buck, Dudley

Sing Alleluia Forth

Latin Hymn

OD 460

Tr. Ellerton, J.

1915

Pr. 6

SATB — S, T, B

E

A brilliant old anthem, with sharp contrasts marked off between
choral sections, and between choir and soloists.

Praise; All Saints' Day; Memorial

125

Thiman, Eric H.

Sing Alleluia Forth

Latin Hymn

Nov. 989

Tr. Ellerton, J.

1925

Pr. 6

SATB

E

A hymn-anthem, with the same vigorous melody used four times:
unison, parts *a cappella*, sopranos alone, unison.

Praise; All Saints' Day; Memorial

126

Whitlock, Percy W.

Sing Praise to God Who Reigns Above

OUP A.18

English Hymnal 478

1928

Pr. 6

SATB

ME

A bright and not difficult anthem. The beginning and end are
"con spirito," but the dynamic force subsides in the middle.

There is full organ accompaniment almost throughout.

Praise

127

Tune: *Wie lieblich ist der Maien*

Sing to the Lord of Harvest

Setting by Willan, Healey

Monsell, J. S. B.

Con. HA 2013

1954

Pr. 5

SATB

ME

A typical hymn-anthem in three stanzas: first is four-part writ-
ing, partly unaccompanied; second the men's and women's voices
alternate; third the theme is given in unison until near the end.

Brilliant and easy to do.

Thanksgiving

- 128** **Czech Traditional**
 Sleep, My Saviour, Sleep Arr. Brown, Allanson G. Y.
 APS 1735
 1946
 Pro. 2 SATB E
 A simple carol with three stanzas; may be done unaccompanied.
 Christmas
- 129** **Mackinnon, Hugh A.**
 Sleeps Judea Fair HWG 754
 1924
 Mackinnon, Hugh A.
 Off. 6 SATB E
 A charming and quiet "carol," ending with just a hint of "Silent
 Night."
 Christmas
- 130** **Chambers, H. A.**
 Spirit of Mercy, Truth, and Love Nov. 220
 1914
 Hymns Ancient and Modern 155
 Pr. 4 SATB E
 A short anthem for Whitsuntide or general use, with contrast-
 ing moods, and effective soft unison ending.
 Holy Spirit
- 131** **Speaks, Oley**
 Still, Still with Thee HF 84049
 1901
 Stowe, Harriet Beecher
 Pr. 7 SATB — A or B E
 A simple anthem, suitable for quartet use.
 Adoration
- 132** **Priest, Arthur**
 Surely God Is in This Place GS 7432
 1930
 Gen. 28:16-17; Ex. 3:5; Psa. 84
 Pr. 11 SATB — S ME
 A good anthem for church dedication or other festival; unlike
 so many anthems for this purpose, this one requires neither great
 size nor proficiency in the choir loft.
 Dedication; Festival

- 133** **Noble, T. Tertius**
 Te Deum in A minor (with Benedictus) BMC 793
 Op. 17, No. 1 1907
 Pr. 12 SSAATTBB M
 A Te Deum in the "grand manner." The mood is one of exaltation, heightened by a florid organ accompaniment. A choral work, with no real need for soloists.
 Praise; Festival
- 134** **Noble, T. Tertius**
 Te Deum Laudamus APS 1586
1932
 Pr. 11 SATB ME
 A competent choral setting, asking for no soloists.
 Praise
- 135** **Bach, J. S.**
 Thank and Praise God, Laud, Extol Him
 (Christmas Oratorio) Con. BA 35
 Tr. Buszin, Walter E.
 Pr. 17 SATB M
 This is a work of festival proportions, requiring a good organist, and a fairly good choir. A solo quartet is also needed. It is bright, fast, interesting.
 Christmas, Festival
- 136** **Pasquet, Jean**
 The Birth of Christ HWG 2258
 O come, O come, Emmanuel 1952
 Pr. 10 SATB — T, B M
 Three carols, "O come, O come, Emmanuel," "A Virgin most pure," and "When Christ was born of Mary free," are interspersed with recitatives on the prophecy and birth of Christ.
 Christmas
- 137** **Neidlinger, W. H.**
 The Birthday of a King GS 3576
 In the little village of Bethlehem 1890
 Off. 5 SATB — B E
 There is a quality of tenderness in the solos, and one of yearning in the choral sections, which make this number almost timeless.
 Christmas

- 138** **Bowles, George**
 The Day Is Ended BMC 1695
 Kimball, Harriet McEwan 1927
 Pr. 11 SATB — T ME
 In spite of somewhat sentimental chromaticism, this is a good evening anthem. The tenor solo in the middle can be omitted without disturbing the anthem's structure or effectiveness.
 Evening
- 139** **West, John E.**
 The Eternal God Is Thy Refuge HWG 303
 Deut. 33:27-29 1911
 Pr. 9 SATB ME
 A full-blown anthem with Alleluias and Amens and generally effective choral and organ writing.
 Security; Festival
- 140** **Beethoven, Ludwig van**
 The Heavens Are Declaring GS 3032
 The Heavens Are Telling ECS 303
 Pr. 3 SATB E
 A small choir can do this if the soft portions are sung very softly. The GS edition gives the center section to two soloists, but the ECS edition uses full choir throughout.
 Praise
- 141** **Haydn, F. J.**
 The Heavens Are Telling
 (The Creation) ECS 1188
 Psa. 19:1-4 GS 3521
 Pr. 12 SATB — S, T, B M
 Not hard, but requires a rather large choir, and three soloists who sound well together.
 Praise
- 142** **Ancient Irish Hymn**
 The King of Love My Shepherd Is Arr. Bairstow, Edward C.
 Psa. 23 OUP A.46
 Metrical version by Baker, H. W. 1931
 Off. 7 SATB M
 This Psalm tune has an air of contemplation and repose, the quiet flow of the voice parts being surrounded, sometimes interrupted by an idyllic organ part.
 Assurance

143

Shelley, Harry Rowe

The King of Love My Shepherd Is

Psa. 23

Rem. 5-G1716

Metrical version by Baker, H. W.

GS 3125

Off. 6

SATB — S, A, B

E

Too well known to require comment, but still among the favorites.

Assurance

144

Mendelssohn, Felix

The Lord Is a Mighty God

Psa. 95

Kj. Oberlin 9

Pr. 4

SA — TB

E

An effective canon between men's and women's voices. The dynamics should be carefully observed throughout.

God's majesty and power

145

Parker, Horatio W.

The Lord Is My Light

GS 3552

Psa. 27:1-3, 8, 11, 16

1890

Pr. 14

SATB

ME

This is a rather long anthem, but it is bright and interesting.

Assurance

146

Rogers, James H.

The Lord Is My Rock

GS 4046

Psa. 18:2; 107:8; II Sam. 22:5-7

1901

Pr. 8

SATB — S, B

E

One of the better Rogers anthems, brilliant, melodious, and not too obvious. The solos are expressive.

God's majesty and power

147

Mueller, Carl F.

The Lord's My Shepherd

CM 6616

Psa. 23, Scottish Psalter

1951

Off. 5

SATB

E

The tune "Crimond" is an appropriate vehicle for this Psalm, treated in five stanzas. Arranged in utter simplicity, the work is peculiarly effective. The closing Amen should be omitted.

Assurance

- 148** **Pache, Johannes**
 The New Year
 Like angels that softly HWG 35
 Tr. Dickinson, Helen A. 1914
 Off. 5 SATB E
 This simple, short anthem is in two sections, both of which begin
 pp and end ff.
 New Year
- 149** **Bairstow, Edward C.**
 The Promise Which Was Made
 Acts 13:32-33; Song of Solomon 2:11-12; HWG 1510
 Psa. 145:21
 Pr. 9 SATB — S M
 A rousing old-time Easter anthem, ending with a lively fugue.
 The 22-measure solo, which covers the same words twice, can be
 improved by omitting the first ten measures.
 Easter
- 150** **Woodward, H. H.**
 The Radiant Morn Hath Passed Away GS 3732
 Thring, Godfrey Kj. 8004
 Pr. 6 SATB ME
 Beginning quietly, this anthem moves to a full climax at the
 end. It is easy to perform.
 Evening
- 151** **Thiman, Eric H.**
 The Strife Is O'er Nov. 1153
 Tr. Pott, Francis 1928
 Pr. 8 SATB ME
 One stately minor theme is given four treatments, making an
 easy and highly acceptable anthem.
 Easter
- 152** **Woodward, H. H.**
 The Sun Shall Be No More Thy Light
 Isa. 60:19; 33:17 GS 3896
 Lichfield, Bishop of 1898
 Off. 7 SATB E
 A melodious anthem which will fail during its slower, softer
 closing section if the set speed is not maintained to the end.
 Eternal life; All Saints' Day

153

Tune: Adoro te devote

Thee We Adore
Aquinas, Thomas

Candlyn, T. Frederick H.
CM 492
1937

Off. 7

SATB

E

Based on a plainsong hymn, this work uses the speech-rhythm of the plainsong, and the organ accompaniment does not mar its simplicity. Three of the four stanzas are unison singing. This shows good use of traditional material.

Communion

154

Negro Spiritual

There Is a Balm in Gilead

Arr. Kemmer, George W.
Gal. 1991
1954

Off. 6

SATB

ME

This I would label "for special use only" to go, for instance, with a sermon on Redemption; use it just before or just after the sermon. Such a spiritual sung in such a place should be done slowly and with great seriousness.

Redemption

155

Mendelssohn, Felix

There Shall a Star Come Out of Jacob
Num. 24:17

GS 3004
H&M 1903

Pr. 9-14

SATB

M

One of the finer anthems for advent. The H&M edition puts less on a page, and also numbers the measures.

Advent

156

Matthews, H. Alexander

There Stood Three Maries by the Tomb
Traditional

GS 6799
1919

Off. 16

(Violin, 'Cello, Harp, ad lib.)

M

Traditional words are here set in a contemplative mood. Even the Alleluias seem to come from an inner, calm joy. The added instruments are not required.

Easter

157

Mansfield, Purcell James

There Were Shepherds
Luke 2:8-11; Isa. 52:9-10

GS 6945
1911

Off. 11

SATB — S

ME

This is a dramatic setting, closing with a Gloria. It is somewhat harder than the Vincent version, because the organ and voices are more independent of each other here.

Christmas

- 158** **Vincent, Charles**
 There Were Shepherds
 Luke 2:8-11, 13-14 GS 4501
 Off. 9 SATB — S E
 The Christmas story told with great simplicity.
 Christmas
- 159** **Thompson, Van Denman**
 Thou Art My King HWG 1149
 Psalms, various 1931
 Pr. 9 SATB — S ME
 A stirring anthem with contrasting soprano solo in the middle.
 The ending is ff, with a short organ postlude, and then, unac-
 countably, a pp Amen, which should be omitted.
 Assurance
- 160** **Purcell, Henry**
 Thou Knowest, Lord, the Secrets of Our Hearts CM 6340
 Book of Common Prayer Kj. Oberlin 4
ECS 376
 Off. 4 SATB E
 An anthem that remains standard because of its directness and
 sincerity. It may be done *a cappella*.
 Prayer for mercy
- 161** **Daniels, Mabel W.**
 Through the Dark the Dreamers Came APS 250
 Marlatt, Earl 1928
 Pro. 6 SSAATBB ME
 This number, mystic in character, is rather for concert, but is
 possible for worship service. Women's voices carry the burden,
 with the men largely joining in the Latin refrains. The accom-
 paniment is pianistic.
 Christmas
- 162** **Lockwood, Charlotte Mathewson**
 Thy Glory Dawns, Jerusalem HWG 997
 Moment, John J. 1929
 Pr. 10 SATB — A or B M
 This is a powerful and dramatic anthem with a good organ part.
 There are short unaccompanied passages, the soloist with choir
 background, and some striking climaxes.
 Palm Sunday

163

Bach, J. S.

To God on High Be Glory

(Jesu, nun sei gepreiset)

ECS 1684

Tr. Foote, Henry Wilder

Pr. 5

SATB

ME

A majestic chorale for Christmas, preceded and interspersed with organ fanfares. An unusual feature is a softer middle section with changed time signature.

Christmas

164

Parker, Horatio W.

To Whom Then Will Ye Liken God

HWG 234

Isa. 40

1909

Pr. 11

SATB — T

ME

A stately anthem, with unison singing at the beginning. The tenor solo calls for a good high A. The solo begins in the middle and continues with the choir to the end.

God's majesty and power

165

Gounod, Charles

Unfold, Ye Portals

CFS 1493

(The Redemption)

GH 421

GS 2015

H&M 1911

Pr. 9

SATTBB

ME

A rather bombastic chorus to celebrate the Ascension.
Ascensiontide

166

Negro Spiritual

Were You There?

Arr. Goldsworthy, W. A.

Gal. 1980

1954

Off. 8

SATB — Jr. Choir

ME

The spiritual is here given an imaginative treatment that makes use of the junior choir. With the first two familiar stanzas, this is a work for Lent or Holy Week. With the third stanza, "Were you there when He rose up from the dead?", added joyously, it becomes an Easter anthem.

Lent; Holy Week; Easter

- 167** **Thompson, R. G.**
 What of the Night? HWG 410
 Lansdown, Edwin C. 1916
 Off. 8 SATB — B (T) E
 The dramatic solos are better for a baritone with a good high F, but may be taken by a tenor. A fine anthem, from its somber beginning to a glorious close.
 Advent, Peace
- 168** **Whitehead, Alfred**
 When Morning Gilds the Skies CCB 1143
 Tr. Caswall, E. 1932
 Pr. 6 SATB ME
 Founded on a tune by Bourgeois, this is a chorale-type anthem with a good independent organ part. The choir's problem is a 4/2 3/1 time signature.
 Praise
- 169** **Shaw, Martin**
 Whenas All the World OUP E.9
 Sarum Antiphoner 1931
 Pr. 6 SATB — B, S ME
 There are two short solos, but the optional suggestion of unison voices should not be followed here, due to the free recitative character of both passages. The choral sections are bright and joyous.
 Christmas
- 170** **Harris, Cuthbert**
 While All Things Were in Quiet Silence APS 1579
 1898
 Off. 7 SATB — S E
 A good Christmas narrative anthem in the easy class. The solo is long, but cannot be easily cut.
 Christmas
- 171** **Thiman, Eric H.**
 While Shepherds Watched Their Flocks by Night Nov. 1040
 Tate, Nahum 1929
 Pr. 6 SATB ME
 A joyous, folk-like theme, with a middle contrasting one, carried to a fine climax.
 Christmas

- 172** **Martin, George C.**
 Whoso Dwelleth Under the Defence of the Most High GS 4366
 Psa. 91 1904
 Off. 14 SATB — T or S ME
 Labelled an evening anthem, this is suitable for any time of day.
 A strong number if the middle solo is shortened; omit at least the
 first twenty-five measures of it.
 Assurance
- 173** **Shaw, Martin**
 With a Voice of Singing GS 8103
 Isa. 48:20 1923
 Pr. 6 SSATB ME
 In a few years this has become a standard work. Spirited, force-
 ful, it is good for any festival occasion.
 Praise; Festival; Dedication
- 174** **Shaw, Geoffrey**
 Worship
 O brother man, fold to thy heart thy brother Nov. 1147
 Whittier, John Greenleaf 1927
 Off. 6 SATB ME
 A good poem, set freely, with alternate phrases of unison and
 part singing.
 Social gospel; Peace; Brotherhood
- 175** **Chambers, H. A.**
 Ye Humble Souls, That Seek the Lord Nov. 973
 Doddridge, Philip 1924
 Off. 7 SATB M
 A quiet, contemplative Easter anthem. There is some unusually
 good writing with interwoven or crossed voices.
 Easter
- 176** **17th Century German Melody**
 Ye Watchers and Ye Holy Ones Arr. Davison, A. T.
 Riley, Athelstan SATB
 Organ and Piano Accompaniment ECS 389
 Piano Accompaniment alone ECS 1780
 Pr. 7 E
 The first listed arrangement of this old melody features canonical
 treatment of men's against women's voices, with a skillful accom-
 paniment using both piano and organ. The second arrangement,
 using piano accompaniment only, is a whole step lower in pitch,
 with a consequent loss of brilliance.
 Praise; All Saints' Day

V

A Cappella Standard List

- 201** **Matthews, H. Alexander**
 A Ballad of the Trees and Master
 Into the woods my Master went GS 6909
 Lanier, Sidney 1921
 Off. 5 SSAATTBB A C. M
 A close wedding of words and music is found in this number;
 it has strong emotional impact without straining normal choral
 resources.
 Lent; Passion

- 202** **Thompson, Van Denman**
 A Ballad of Trees and the Master
 Into the woods my Master went HWG 1146
 Lanier, Sidney 1932
 Off. 5 SSAATBB A C. M
 This is a highly colorful setting, produced by judicious use of
 chromatic harmony. It requires sensitive direction and response
 to realize its worth.
 Lent; Passion

- 203** **Flemish Traditional**
 A Flemish Carol Arr. Christiansen, Paul
 A little Child on the earth has been born Augs. 1089
 Traditional 1950
 Pro. 2 SATB A C.
 A short carol, bright and gay, that should be better known.
 Christmas; New Year

204

Gevaert, F. A.

A Joyful Christmas Song

Jesus, lovely Child, Saviour dear, most holy

TP 20423

Tr. Bliss, Paul

Pr. 11

SATB A C.

E

A sprightly melody, sung staccato in the style of a folksong, builds up to joyous Noels. Its charm and gaiety still fit into a service of worship, as well as on the special program.

Christmas

205

Thompson, Van Denman

A Prayer for God's Presence

Father of our spirits

HWG 1142

Rousmaniere, Dean

1931

Inv. or Off. 4

SATB A C.

M

A prayer in words and in spirit. Some unusual harmonic progressions keep this from being rated easy to do.

Prayer for guidance

206

Arkhangelsky, A.

A Prayer for Peace

Arr. the Krones

Incline Thine ear, O Lord

Kj. 812

Tr. Krone, Beatrice and Max

1948

Off. 11

SAATTBB A C.

MD

An overly dramatic prayer for personal peace—freedom from fear. It begins with a section for male voices, quiet and slow; after an extended climax, an effective soft ending.

Courage

207

Kalinnikof, B.

Agnus Dei

Arr. Matterling, Geo.

O Lamb of God

Kj. 7035

1944

Off. 3

SSAATTBB A C.

M

A great, expressive work done on three pages.

Prayer for mercy; Communion

208

Sowerby, Leo

Agnus Dei

BMC 1729

O Lamb of God

1928

Off. 2

SSAATTBB A C. — (S)

M

A beautifully modern setting, mostly in four parts, but the parts are divided in various ways to make as many as six. There is a soprano obbligato above the last half of the work.

Communion; Prayer for mercy

- 209** **Der Psalter, 1553**
 All Glory Be to God on High Arr. Lundquist, Matthew
 Decius, Nikolaus ECS 2274
 Tr. Winkworth, Catherine 1947
 C. to W., Pr. 5 SATB A C. ME
 A chorale-motet, largely homophonic, based on a melody of some
 age. It has dignity, breadth.
 Christmas
- 210** **White Spiritual**
 Amazing Grace Setting by Bryan, Charles F.
 Amazing grace, how sweet the sound JF 8764
 Newton, John 1953
 Off. 5 SATB A C. ME
 The old camp meeting song, well arranged, first in unison, then
 altos against humming choir, a three-part canon, and full har-
 monization. Its use in a church service is probably limited to a
 place especially prepared for it.
 Redemption
- 211** **Vulpius, Melchior**
 An Easter Hallelujah Arr. Dickinson, Clarence
 Christ is arisen from the dead HWG 65
 Tr. Dickinson, Helen A. 1917
 C. to W. 3 SATB Double A C. ME
 A very short work for double chorus, or single chorus and
 quartet, one echoing the other.
 Easter
- 212** **French Carol**
 Angels We Have Heard on High Arr. Wasner, Franz
 Chadwick, Bishop GS 8564
1940
 Pr. 4 SSATBB A C. M
 The familiar carol has been refreshed for us by the addition of
 considerable inner part movement.
 Christmas
- 213** **Bairstow, Edward C.**
 As Moses Lifted Up the Serpent OUP A.44
 John 3:14-16; 12:32 1931
 Off. 4 SATB A C. M
 The text is "God so loved the world" with two verses added.
 The first passage is a recitative by men's voices, accompanied
 by soprano and high contralto; the second is a chorale; the third
 is a slow chant-like passage.
 Lent; Communion; Eternal life

- 214** **Thiman, Eric H.**
 As Pants the Hart W W2546
 Tate, N. and Brady, N. 1931
 Pr. 4 SATB A C. ME
 The music is as refreshing as the psalmist's idea. The otherwise
 superfluous Amen is musically necessary here.
 Aspiration
- 215** **Elgar, Edward**
 As Torrents in Summer Kj. 7019
 Longfellow, H. W. ECS 2211
 Off. 4 SATB A C. ME
 A short anthem on a symbolic poem. It is easy enough for a
 quartet to do.
 Blessing
- 216** **Woodman, R. Huntington**
 At Eventide It Shall Be Light
 It shall come to pass that at eventide GS 5686
 Zech. 17:7; Rev. 21:4 1912
 Off. 5 SSATBB A C. ME
 The symbolic words on eternal life are somewhat repetitious, but
 the music is appropriate to the thought. The style is note-for-
 syllable chordal, the harmony traditional.
 Eternal life
- 217** **Thiman, Eric H.**
 Author of Life Divine W 5-W2545
 Wesley, Charles 1931
 Off. 4 SATB A C. M
 This is a prayer for spiritual nourishment and growth, especially
 on the occasion of the Lord's Supper. Although its structure is
 simple, this number is not easy to do.
 Communion
- 218** **Dutch 17th Century Carol**
 Awake, Thou Wintry Earth Arr. Davis, Katherine K.
 Tr. Blackburn, Thomas ECS 1736
 Pr. 3 SATB A C. 1936 ME
 A bright and cheerful two-stanza carol for Easter morning.
 Easter

- 219** **Anonymous**
 Bide with Us, Lord Arr. Praetorius, Michael
 Tr. Buszin, Paul T. H&M 1550
1937
 Off. 6 SATB A C. ME
 An evening hymn written in the style of "Lo! How a Rose," with
 fine opportunities offered for rich dynamic shading.
 Evening
- 220** **Arkhangelsky, A.**
 Blessings of Peace W 5-W2766
 Praise Him who art our Father 1934
 Pr. 10 SSAATTBB A C. M
 Requires fewer resources than most Russian choral music, be-
 cause it has little writing beyond the four parts. The last three
 pages may be omitted.
 Praise; Blessing
- 221** **Bach, J. S.**
 Break Forth, O Beauteous Heavenly Light Kj. 5002
 (Christmas Oratorio) CFS 1398
GS 7929
ECS 302
H&M 1905
HWG 167
 C. to W. 2 SATB A C. ME
 The CFS edition has reinforced the voices with a fuller organ
 part. The GS edition prints this with another chorale, "Thee with
 tender care," also from the Christmas Oratorio.
 Christmas
- 222** **Noble, T. Tertius**
 Breathe on Me, Breath of God APS 1524
 Hatch, Edwin 1928
 Off. 4 SSATB A C. ME
 A good setting of a devotional poem, its characteristic feature
 being the beginning of most of the phrases on the second beat of
 a four-beat measure.
 Holy Spirit; Aspiration

- 223** **Thompson, Van Denman**
 Breathe on Me, Breath of God HWG 1137
 Hatch, Edwin 1931
 Off. 6 SSAATB A C. M
 A good setting, with little part division, and careful attention
 to word emphasis in the music. Its chief difficulty is its modula-
 tion from E-flat to G-flat and back again.
 Aspiration; Holy Spirit
- 224** **Old French Carol**
 Bring a Torch, Jeannette, Isabella Arr. Nunn, E. Cuthbert
 Tr. Nunn, E. Cuthbert BMC 1782
 Pro. 2 SATB A C. ME
 I mention this carol here merely to identify the best translation,
 as well as the best four-part arrangement.
 Christmas
- 225** **Bain, James Leith Macbeth**
 Brother James' Air Arr. Jacob, Gordon
 The Lord's my shepherd, I'll not want OUP 763
 Scottish Psalter 1934
 Off. 7 SATB A C. ME
 The metrical version of Psalm 23 is set, in keeping with the
 simple tune, in a simple but compelling manner.
 Providence
- 226** **McCollin, Frances**
 Calm on the Listening Ear of Night HWG 994
 Sears, Edmund H. 1928
 Off. 8 SSAATTBB A C. M
 A skillfully written number, artfully contrasting the textures of
 men's and women's voices, and unison against part writing.
 Christmas
- 227** **White Spiritual**
 Calvary's Mountain Arr. Pooler, Marie
 Jesus died on Calvary's mountain Augs. 1105
1953
 Off. 5 SATB A C. — A ME
 The first and third stanzas are a mezzo (preferably) solo over
 a humming choir. The second stanza is the same theme done by
 the full choir. Except for the rather wide range of the solo, the
 work is easy to do.
 Redemption

- 228** **Glinka, M.**
- Cherubim Song Kj. 7026
- Like a choir of heavenly angels (Kj., CFS) CFS 1395
- Like a choir of mighty angels (BMC) BMC 1309
- Tr. Tolstoff, A. (Kj.)
- Tr. Winter, Charles (CFS)
- Tr. Roepper, C. (BMC)
- Pr. 6 SSAATTBB A C. M
- The second basses need a low C. Each edition has a different set of words, of about equal merit.
- Praise
-
- 229** **Muzicheski, S.**
- Cherubim Song Arr. Tkach, Peter
- Like a choir of heavenly angels Kj. 6500
- Tr. Tkach, Peter D. 1939
- Pr. 7 SSAATTBB A C. M
- This work has little part division beyond four, and simple, traditional harmony. Its charm is its reverential quality.
- Praise
-
- 230** **Rachmaninoff, S.**
- Cherubim Song in G
- Let us who represent the cherubim BMC 1067
- Tr. Norden, N. Lindsay 1913
- Pr. 8 SSAATTBB A C. M
- Typical of most compositions on this theme, this number begins and ends softly, with a great central climax. This setting gains power by the repetition in the various parts of small rhythmic-melodic patterns.
- Praise
-
- 231** **Tschaikowsky, P. I.**
- Cherubim Song No. 6
- Now like a heavenly choir of angels Kj. 7016
- Like unto a choir of angels ECS 2227
- Pr. 7 SSAATTBB A C. M
- This standard work is about as singable and effective as any other Russian work. The words of the two editions are different, but either one is acceptable.
- Praise

- 232** **Swedish Folk Song**
 Children of the Heavenly Father Arr. Pyle, Francis J.
 Oh, the children of the Father CCB 1500
 Tr. Olson, E. W. 1948
 Off. 6 SSAATTBB A C. M
 A simple folksong, appropriately set.
 Security; Assurance
- 233** **Olsen, Agnes**
 Christmas Cradle Song Arr. Luvaas, Morten J.
 The stars on yonder hill that night GH 1035
1932
 Pro. 6 SATB A C. ME
 This work has the freshness and spontaneity of a folksong. Not
 hard to perform.
 Christmas
- 234** **Arr. Jüngst, Hugo**
 Christmas Hymn
 While by my sheep GS 2532
 Tr. Baker, Th. 1895
 Pro. 4 SATB A C. — Echo Quartet E
 A favorite when one wants an echo quartet or choir.
 Christmas
- 235** **Herzogenberg, H. von**
 Christmas Song
 Comest Thou, Light of gladness GS 2553
 Homberg, Ernst Christoph
 Tr. Baker, Th. 1897
 Inv. or Off. 9 SSATBB A C. M
 A tenderly beautiful Christmas invocation of the presence of
 Christ, in slow, somewhat polyphonic style. It will repay the
 labor necessary to bring out its beauty.
 Christmas
- 236** **Nikolsky, Alexander**
 Clear and Calm Was That Holy Night W 5-W2860
1935
 C. to W. 4 SSAATTBB A C. ME
 "Clear and calm" is the style, with broad, deliberate prose
 rhythm. There are three beautiful sections for women's voices
 between others of full Russian-style chords.
 Christmas

- 237** **Gretchaninoff, A.**
 Come and Let Us Worship BMC 1809
 Tr. Norden, N. Lindsay 1929
 Pr. 6 SSAATTBB A C. M
 An anthem of sweep and vigor, with a full climax. Requires a
 full-voiced choir.
 Prayer for mercy
- 238** **Tune: Komm, Heiliger Geist**
 Come, Holy Ghost, God and Lord Setting by Lenel, Ludwig
 Luther, Martin Con. CH 1041
1953
 Off. 6 SATB A C. ME
 This is an unusual setting. The first stanza is sung "all in unison,
 strong and direct." In the second, the bass and tenor have the
 melody, with two-voiced counterpoint above. The third is four-
 voiced harmony, ending with a threefold Hallelujah.
 Holy Spirit
- 239** **Bach, J. S.**
 Come, Holy Spirit Arr. Luvaas, Morten J.
 Tr. Winkworth, Catherine CCB 939
 Inv. or Off. 3 SATB A C. ME
 Use only the first of the two stanzas for choral invocation.
 Holy Spirit
- 240** **Balakirev, M.**
 Communion Arr. Gnotov, Eugene
 From on high the angels foretold W W 2842
 Tr. Krone, Max T. 1935
 Inv. 3 SSAATTBB A C. ME
 The mood is quiet, with little part division. "The Lord is in His
 holy temple" appears in the middle.
 Resp.
- 241** **Glatz Folk Song**
 Cradle Song of the Shepherds Arr. Davison, A. T.
 Sleep soft and calm, Thou heavenly Babe
 Schubart, Christian Daniel ECS 1728
 Tr. Davis, Katherine K. E
 Pro. 5 SATB A C.
 A tender lullaby that can be done by a quartet.
 Christmas

- 242** **Christiansen, F. Melius**
 Dayspring of Eternity St. O. 55
 Rosenroth, C. K. von 1919
 Off. 7 SSAATTBB A C. — B MD
 The symbolic poem is here treated with breadth and sensitivity.
 It begins like a chorale, is followed by a section for women's
 voices, and the baritone solo. Thereafter comes a fine climax
 before a soft ending.
 Prayer for guidance
- 243** **Matthews, H. Alexander**
 Deliver Me, O Lord GS 6916
 Psa. 143:9-11 1921
 Off. 5 SATB A C. E
 A simple chordal treatment of three Psalm verses. It can be made
 satisfying only by carefully following the dynamics.
 Calmness; Assurance
- 244** **Lundquist, Matthew**
 Evening Song
 Sink not yet, my soul, to slumber JF 7890
 Rist, Johann 1942
 Pr. or Off. 6 SATB A C. M
 A quiet, rhythmically flowing evening hymn, based on a 17th
 century Swedish chorale.
 Evening
- 245** **Gretchaninoff, A.**
 Faith Victorious
 O dark and lonely the pilgrimage may be Kj. 6503
 Overby, Oscar R. 1940
 Pr. 8 SSAATTBB A C. D
 A dramatic lyric concerning the journey homeward on a dark
 and stormy sea is set with intensity. Almost concert, rather than
 church music.
 Festival; Faith
- 246** **Becker, Albert**
 Father, Be Thou Ever Near Us Arr. Lundquist, M. N.
WMC 5485
1934
 Off. 10 SSAATTBB A C. MD
 A well-written prayer for guidance at the end of the year. There
 is much dynamic variety in this anthem, and great possibilities
 for expressive interpretation.
 Changing year.

- 247 Sullivan, Arthur
Arr. Dressler, Louis R.
 Father, Thy Children Bow in Adoration OD 11898
 Andrews, Addison F. 1909

Off. 5 SATB A C. E
 An adaptation for general use of what I believe is an evening
 anthem. For a choir just learning to sing *a cappella* this is a good
 beginning. Devotional in character, simple harmonically.
 Adoration

- 248 Candlyn, T. Frederick H.
 Fierce Raged the Tempest O'er the Deep GS 7041
 Thring, G. 1923

Off. 5 SATB A C. M
 A somewhat overdramatic telling of Christ's stilling of the waves.
 Strong contrasts.
 Calmness; Prayer for protection

- 249 Noble, T. Tertius
 Fierce Was the Wild Billow Rem. 5-G451
 St. Anatolius GS 4841
1926

Off. 4 SSAATTBB A C. ME
 A short, picturesque story of Christ's stilling the waves. Requires
 both a good ff and a good pp.
 Calmness; Prayer for protection

- 250 Arr. West, George
 Four Ancient Christmas Carols
 Ring out, ye merry church bells (Silesian)
 Shepherds watched their flocks (14th Cent.) BMC 1371
 No sight more fair or stranger (15th Cent.)
 Three holy kings are riding (Pyrenees)
 Tr. Melville, E. B.

Pro. 5 SATB E
 These four carols can be used well together. The harmonization
 is simple; no organ part is suggested.
 Christmas

- 251 Arr. Norman, Wayne
 French Christmas Carols BMC 2132
1938

Pro. 16 SATB E
 Twelve of the better-known French carols, including March of
 the Kings, Bring a Torch, and The Sleep of the Child Jesus.
 Standard four-part settings and good translations. No accom-
 paniment is indicated.
 Christmas

- 252** **Rachmaninoff, S.**
 Glory Be to God HWG 7
 Ed. Douglas, Winfred 1920
 Inv. 4 SSSAATTTBBB A C. MD
 A beautiful opening for a Christmas service for any choir that can divide to eleven parts. After an opening in swinging rhythm, climaxing in a full Alleluia, a soft closing section on "Open Thou my lips, O Lord."
 Christmas
- 253** **Tschesnokoff, Paul**
 Glory Be to Thee H&M 1576
 Luke 2:14 adapted 1942
 Inv. or Pr. 5 SATTBB A C. M
 This is made up of almost identical halves as to music; the last half uses Alleluias only. The first half may be used by itself as a choral invocation.
 Praise
- 254** **Rachmaninoff, S.**
 Glory to the Trinity
 Glory to the Father, the Son HWG 2
 Tr. Douglas, Winfred 1913
 Pr. 6 SSAATTBB A C. MD
 After much f singing, a soft ending. A magnificent anthem.
 Trinity
- 255** **Noble, T. Tertius**
 Go to Dark Gethsemane HWG 501
 Montgomery, J. 1918
 Off. 7 SSAATTBB A C. M
 A dark and intense anthem for Maundy Thursday or Good Friday.
 Passion
- 256** **Bennett, William Sterndale**
 God Is a Spirit
 John 4:23-24 GS 2477
 C. to W. 4 SATB A C. E
 Although the words are somewhat repetitious, there is a definite impact in the directness of the expression of the text.
 Response

- 257 Bach, J. S.
 God, My King, Thy Might Confessing
 Psa. 145, versified by Mant, Richard ECS 368
 Pr. 5 SATB A C. M
 This chorale, somewhat more florid in counterpoint than some,
 is set in a calm mood.
 Praise

- 258 Stainer, John
 God So Loved the World Rem. 5-G1720
 John 3:16-17 GS 3798
 Off. 4 SATB A C. E
 I believe that this still has a useful place in church.
 Eternal life; Communion; Lent

- 259 Bach, J. S.
 Grant Us to Do with Zeal
 Tr. Osgood, George L. BMC 70
 Prayer Resp. 2 SATB A C. ME
 This is good as a prayer response, particularly related to a service
 of consecration.
 Consecration

- 260 Willan, Healey
 Hail, Gladd'ning Light HWG 712
1924
 Off. 6 SAATTBB A C. M
 This is one of a group of six motets. There is little part division,
 and the style is fairly straightforward, somewhat restrained.
 There is present the fine craftsmanship that characterizes this
 composer's work.
 Evening

- 261 Gretchaninoff, A.
 Hear Me, O Lord B&H 1849
 O Lord, I have cried unto Thee 1950
 Off. 8 SSAATTBB A C. MD
 This anthem is written mostly in four parts, but the full eight
 parts are sometimes used. The work is artfully written, with
 shifting time signatures for word emphasis, and the usual Russian
 exploitation of the lower bass resonances.
 Evening

262

Arcadelt, Jacob

Hear My Prayer, O God

(Ave Maria)

ECS 371

Psalms, various

Off. or Pr. Resp. 3

SATB A C.

E

Frequent and successful use perhaps justifies the substitution of Protestant words for the Latin text. A prayer response can be made by combining the first fourteen with the last nine measures. Care must be taken not to stress the first beats of arbitrarily divided measures.

Prayer for guidance

263

Kopylof, A.

Hear My Prayer

BMC 1294

Psa. 102:1-2; 103:1, 13-14

1917

Off. 5

SSATTBB A C.

M

The mood is of awe and mystery, and the style typical Russian school. A good low D is needed in the second basses.

Assurance

264

Arkhangelsky, A.

Hear My Supplication

Arr. Krone, Max

Psalms, various

W 5-W2727

1933

Off. 7

SSAATTBB A C.

ME

The mood is prayerful, with intense feeling.

Prayer for guidance

265

Kopylof, A.

Heavenly Light

Arr. Wilhousky, Peter J.

Sent from heaven, Thy rays were given

CM 497

Tr. Mattullath, Alice

1937

Off. 3

SATB A C.

ME

Prayerful and warm in mood, this lies in an easy range, and is not hard to do.

Prayer for guidance

266

Gretchaninoff, A.

Holy Radiant Light

Arr. Cain, Noble

Sophronius

GS 8081

Tr. Cain, Noble

1937

Pr. 7

SSAATTBB A C.

MD

A dramatic and excellent setting. It requires a solid and full-voiced choir.

Evening

- 267** **Norwegian Folk Tune**
 Home-Longing Arr. Sateren, Leland B.
 I'm longing for home in heaven above Augs. 1083
 Burntredt, T. O. 1950
 Off. 5 SSAATB A C. — M ME
 A haunting folk tune, calling for a soloist of rich medium voice
 (the arranger prefers a baritone). Very effective.
 Eternal life

- 268** **Bach, J. S.**
 How Shall I Fitly Meet Thee
 (Christmas Oratorio) ECS 353
 Inv. 2 SATB A C. ME
 A good opening to the service.
 Christmas

- 269** **Gretchaninoff, A.**
 I See Thy Kingdom HWG 1779
 Liturgy 1942
 Inv. 3 SSAATTBB A C. M
 This short prayer for mercy, strength, and salvation can best
 begin a service. Largely typical Russian full chords in structure,
 the scope of the work is limited, and needed vocal resources not
 great.
 Prayer for mercy

- 270** **Bach, J. S.**
 I Stand Beside the Manger Stall
 Tr. Martens, Frederick H. GS 7555
 Off. 3 SATB A C. M
 A three-stanza chorale, made by realizing Bach's figured bass.
 The mood is contemplative, the message one of thankfulness.
 Christmas

- 271** **Candlyn, T. Frederick H.**
 In Excelsis Gloria, A Carol
 When Christ was born of Mary free APS 1701
 Traditional 1930
 Pr. 7 SATB A C. M
 An artful setting of a 15th century carol text, with a stirring
 refrain on "In excelsis gloria."
 Christmas

- 272** **Traditional Spanish**
 In Joseph's Lovely Garden Arr. Dickinson, Clarence
 Dickinson, Helen A. HWG 135
1926
 Off. 8 SATB A C. — S or T E
 An Easter favorite, and easy to perform.
 Easter
- 273** **Croce, Giovanni**
 In Monte Oliveti
 On Olivet He prayed, and said to His Father W 5-W3355
 Matt. 26:39, 41
 Tr. Campbell-Watson, F.
 Off. 3 SATB A C. ME
 A short anthem from the 16th century, for Holy Week use.
 Restrained and effective.
 Passion
- 274** **Praetorius, M.**
 In Natali Domini
 On the birthday of our Lord Kj. 2007
 Tr. Rilling, John W.
 C. to W. 3 SATB A C. M
 A simple announcement of Christ's birth.
 Christmas
- 275** **Swedish Folk Tune**
 In Thee I Trust Arr. Sateren, Leland B.
 I will ever trust my Saviour Kj. 5111
 Sveeggen, P. A. 1949
 Off. 5 SAATBB A C. — M ME
 If you seek a simple folk tune, beautifully framing somewhat
 sentimental words concerning trust in Jesus, you have it here.
 The solo lies in middle range over a humming choir.
 Trust
- 276** **Arkhangelsky, A.**
 Incline Thine Ear, O Lord Arr. Kibalchich, B.
 Tr. Krone, Max and Basy, Alexander W 5-W2689
1933
 Off. 6 SATB A C. ME
 A simply written but effective prayer for forgiveness.
 Forgiveness

- 277** Bach, J. S.
 Jehovah, I Would Sing Thy Praise Arr. Luvaas, M. J.
 To Thee, Jehovah, praise I render GH 1310
 Pr. Campen, Ida M. E. 1937
 Pr. 6 SSAATTBB A C. ME
 A cheerful hymn of praise. The first half alone makes a good
 opening anthem.
 Praise
- 278** Bach, J. S.
 Jesu, Priceless Treasure Kj. 5025
 Off. 2 SATB A C. ME
 A two-stanza chorale on the theme of devotion to Christ.
 Adoration
- 279** Bairstow, Edward C.
 Jesu, the Very Thought of Thee
 St. Bernard OUP A.5
 Tr. Caswall, E. 1925
 Pr. 3 SATB A C. M
 This is the second of "Three Introsits or Short Anthems." It
 uses the first stanza only of the hymn, but gets a climax in the
 middle of the three pages.
 Praise
- 280** Zeuner, Martin
 Jesus, I Will Ponder Now
 Von Birken, Sigismund TP 312-40182
 Tr. Crull, August 1954
 Off. 6 SAATB A C. M
 An intense Passion hymn, in three musically identical stanzas,
 dating from about 1600. The high alto part can be taken by
 second sopranos, or, better yet, by a few sopranos and altos
 together. The work has power and conviction.
 Passion
- 281** Bach, J. S.
 Jesus Is My Joy, My All
 Tr. Ryden, Ernest Edwin ECS 2214
 Off. 4 SATB A C. M
 A chorale in broad, dignified style; its words are of mixed origin,
 but fit any service celebrating the life of Christ.
 Adoration; Lent; Advent; Life of Christ

282

Anerio, Felice

Jesus Once for Our Salvation

(Christus factus est)

ECS 349

Tr. England, Paul

Off. 4

SATB A C.

M

From the polyphonic Golden Age, this work easily lends itself to Protestant use. Not difficult musically, but it requires real study to make expressive.

Lent

283

Appalachian Carol

Jesus the Christ Is Born

Coll. Niles, John Jacob

Arr. Warrell, Arthur

GS 8301

1935

Pro. 5

SATB A C.

ME

A curiously modal melody, and jovial mood, make this better for concert than worship.

Christmas

284

English Folk Carol

Jesus Was Born on This Day

Arr. Christiansen, Paul

A virgin most pure

Augs. 1090

Traditional

1950

Pro. 2

SATB A C.

ME

This is a good, live setting of the well-known carol, put here to call attention to the arrangement.

Christmas

285

Norse Folk Carol

Joyous Christmas Song

Arr. Christiansen, Paul

I am so glad on Christmas eve

Wexelsem, Marie

Augs. TC4

Tr. Sveeggen, P. A.

1951

Pro. 5

SSAATB A C.

ME

A bright carol suggesting a folk dance, even to a lala accompaniment to part of the theme. Lightness and flexibility of voice are necessary; with these, the end result can be very charming.

Christmas

286

Warrell, Arthur S.

King of Glory, King of Peace

OUP A.34

Herbert, George

1930

Pr. 4

SATB A C.

M

This is a skillful setting of a fine old poem. Its harmonies and rhythms change often, and there is much part movement. The four short pages are packed with music.

Praise

- 287** **Arkhangelsky, A.**
 Lend Thine Ear to My Prayer Arr. Wilhousky, Peter J.
 O my God, lend Thine ear CM 613
 Psal. 55, altered by Mattullath, Alice 1941
 Pr. 9 SATTB A C. MD
 Dramatic and not easy, demanding an independent male choir.
 The ending is soft and effective.
 Prayer for protection
- 288** **Noble, T. Tertius**
 Let All the World APS 1489
 Herbert, George 1914
 Pr. 5 SSAATTBB A C. MD
 A somewhat florid praise anthem, good for festival use, but not
 too long for general use.
 Praise; Festival
- 289** **Swedish Folk Tune**
 Let Carols Ring Arr. Black, Charles
 Black, Charles HWG 1524
 1938
 Pro. 7 SSATTBB A C. ME
 A light, gay carol about angels, shepherds, Wise Men.
 Christmas
- 290** **Tschesnokoff, P.**
 Let Thy Blessed Spirit Arr. Norden, N. Lindsay
 JF 4497
 1918
 Off., Inv. 4 SSATTBB A C. ME
 Easy musically; more taxing vocally.
 Holy Spirit
- 291** **Gaul, Harvey B.**
 Lighten Our Darkness GS 6519
 1916
 Off. 4 SATB A C. ME
 Called a "Collect for Aid Against Perils," it fits well after a
 prayer for guidance of the nation, or as a short anthem.
 Prayer for protection
- 292** **Dett, R. Nathaniel**
 Listen to the Lambs GS 5956
 1914
 Off. 8 SSAATTBB A C. — S ME
 In the style of a spiritual, this is a strong work, requiring a
 choir with plenty of tone. Omit the Amen.
 Advent

293

Praetorius, M.

Lo, How a Rose E'er Blooming

GS 2484

Tr. Baker, Th.

ECS 380

Off. 2

SATB A C.

E

This lovely number should be sung in this simple form only.

Advent; Christmas

294

Negro Spiritual

Lord, I Want to Be a Christian

Arr. Johnson, Hall

GS 9561

1946

Off. (Special Use) 7 SSAATTBB A C. — S

ME

Not many Negro spirituals fit the average worship service, but this one does, if its use is planned. In a service of consecration it is good. Sung in church, the second stanza should be omitted.

Aspiration

295

Negro Spiritual

Lord, I Want to Be a Christian

Arr. Martin, Warren

TP 312-40082

1950

Off. 5

SSAATTBB A C.

ME

This is a "dressed-up" spiritual, well written with an ear for fine musical effects. In the first stanza the bass has the lead, the tenor in the second, with full choir on the third. It is mostly four-part writing, with a few musical ideas repeated. It is suitable for the worship service without alteration.

Aspiration

296

Christiansen, F. Melius

Lullaby on Christmas Eve

Mother her vigil is keeping

St. O. 136

Overby, Oscar R.

1933

Pro. 5

SSAATTBB A C. — S

M

A number of established charm for the Christmas program.

Christmas

297

Bach, J. S.

Now All the Woods Are Sleeping

(Nun ruhen alle Wälder)

Gerhardt, Paul

ECS 1248

Tr. Winkworth, Catherine

C. to W., pr. 6

SATB A C.

ME

A four-stanza chorale, peaceful in mood, suitable for early in the evening service.

Evening

298 **Bach, J. S.**

Now Let Every Tongue Adore Thee

Nicolai, Philipp

ECS 354

Tr. England, Paul

CFS 1527

Pr. or C. to W. 3

SATB A C.

ME

These are the most usable words for the chorale from "Sleepers Wake."

Praise

299 **Gretchaninoff, A.**

Nunc Dimittis

Lord, now lettest Thou Thy servant

BMC 1125

Tr. Norden, N. Lindsay

1914

Ben. 3

SSAATTBB A C.

M

Pitch range from second bass low E to soprano high A, dynamic range from p to ff, make this a dramatic closing anthem.

Response

300 **Kalinnikof, B.**

Nunc Dimittis

BMC 1305

Lord, now lettest Thou Thy servant

1917

Ben. 3

SATTBB A C.

M

An excellent response. The second bass needs a low C.

Response

301 **Gretchaninoff, A.**

O Be Joyful, All Ye Lands

O be joyful and sing unto the Lord

Kj. Oberlin 5

Psalms, various

1937

Pr. 6

SSAATTBB A C.

M

An energetic praise anthem, with contrast furnished by a middle section for women's voices only.

Praise

302 **Andrews, Mark**

O Brightness of the Immortal Father's Face

Sophronius

HWG 296

Tr. Eddis, E. W.

1911

Off. 7

SATBB A C.

M

A serenely beautiful setting.

Evening

303

Bach, J. S.

O Come, Holy Spirit

O Thou consoling fire, gift divine

Kj. 5090

Inv., Off. 3

SATB A C.

M

This chorale ends with a two-fold Hallelujah. The soprano *tessitura* is rather high.

Holy Spirit

304

Schultz, J. A. P.

Oh, Come, Little Children

Arr. Dale, Comfort Hinderlie

Schmid, Christian von

Augs. 1110

Tr. Appelt, David

1953

Pr. or Pro. 7

SSAATTBB A C.

ME

The familiar children's carol is livened by the use of a timpani-like bass that gives the piece its rhythmic vigor. There is very little part division in alto and tenor.

Christmas

305

German Chorale

O Darkest Woe

Arr. Christiansen, F. Melius

Rist, Johann

St. O. 204

Tr. Winkworth, Catherine

1942

Off. 3

SATBB A C.

ME

This is the right music for Good Friday.

Good Friday; Passion

306

Arkhangelsky, A.

O Gladsome Light

Sophronius

JF 4116

Tr. Norden, N. Lindsay

1914

Off. 4

SSATB A C.

M

Less vocal resources are demanded in the number here referred to than in a good proportion of Russian liturgical music.

Evening

307

Gretchaninoff, A.

O Gladsome Radiance

GS 9492

Sophronius

1946

Pr. 5

SSAATTBB A C.

MD

A fine work by one of the surest hands in choral writing. Its greatest difficulty is probably the shifting rhythms. It closes with a mighty climax.

Evening

- 308** **Russian Sacramental Hymn**
 O Holy Jesu Arr. Grant, Ronald M.
 Borthwick, R. Brown GS 4506
 Inv. or Off. 4 SATB A C. E
 Ascribed to Lvoff, this is a beautifully prayerful number, used
 well as a choral invocation on Communion Sunday.
 Communion
- 309** **Willan, Healey**
 O How Sweet, O Lord HWG 716
1924
 Inv. 3 SATB A C. ME
 This is one of a group of six motets. It is moderate in tempo,
 placid in style, somewhat less involved in counterpoint than
 many of Willan's works.
 Thanksgiving
- 310** **Scheidt, Samuel Tabulaturbuch**
 O Jesu, So Sweet Harm. Bach, J. S.
 Tr. Davis, Katherine K. ECS 2271
 Off. 4 SATB A C. ME
 A three-stanza chorale, quiet, tender in style. Much thought
 should be given to variety in performance in order to maintain
 listener interest throughout.
 Christmas
- 311** **Neidlinger, W. H.**
 O Little Town of Bethlehem GS 3750
 Brooks, Phillips 1894
 Off. 6 SATB A C. — S E
 A hymn-like treatment of the familiar words, with a soprano
 obbligato added to the second stanza.
 Christmas
- 312** **Tschesnokoff, Paul**
 O Lord God BMC 1500
 Norden, N. Lindsay 1926
 Off. 7 SSATTBB A C. M
 The Russian text being unsuited to the Protestant church,
 Mr. Norden has furnished a different text, altogether in keeping
 with the solemn mood of the music. This prayer for protection,
 guidance, and help is slow, moving from a soft beginning to a full
 ending.
 Prayer for guidance

313

Gaul, Harvey B.

O Lord God of Hosts

GS 6745

Book of Common Prayer

1918

Off. 4

SSAATTBB A C.

ME

A short, fervent prayer for the nation. It allows opportunity for much expressive singing.

Nation; Peace

314

Besly, Maurice

O Lord, Support Us

GS 8961

Newman, John Henry

1922

Off. 3

SATB A C.

M

A short anthem on a 16th century prayer. A sharp, unprepared change of key offers some difficulty.

Prayer for guidance

315

Matthews, J. Sebastian

O Master, Let Me Walk with Thee

HWG 808

Gladden, Washington

1926

Off. 5

SSAATTBB A C.

M

This sets the best-known four stanzas of the hymn. Beginning quietly and ending triumphantly, this anthem may give new freshness to old words. Although all eight parts are present, it is mostly four-part writing.

Discipleship

316

Noble, T. Tertius

O Master, Let Me Walk with Thee

APS 1429

Gladden, Washington

1925

Off. 5

SATB A C.

ME

Built for an average choir, the work is effective without straining the resources of a small group.

Discipleship

317

Barnby, Joseph

O Perfect Love

Blomfield, Dorothy F.

GS 3837

Wedding 5

SATB A C.

E

A straightforward chordal treatment.

Wedding

- 318** **Bach, J. S.**
 O Rejoice, Ye Christians, Loudly Kj. 5097
 (Dazu ist erscheinen) GS 8754
 Tr. Winkworth, Catherine ECS 367
CM 6600
 C. to W. 3 SATB A C. ME
 The chorale from Cantata 40, with three stanzas and refrain
 in the Kj. edition, and four in the GS; ECS and CM print two
 only.
 Christmas
- 319** **Willan, Healey**
 O Sacred Feast HWG 715
1924
 Off. 3 SATB A C. ME
 This short motet is a gem of direct, concise musical expression.
 It ends in a series of soft Alleluias.
 Communion
- 320** **Davies, H. Walford**
 O Thou That Hearest Prayer Nov. 824
 (The Temple) 1911
 Off. 6 SATB A C. — S ME
 A quiet anthem in which the soloist appears alone, and then
 with the choir, the solo part being woven in as a blended fifth
 part.
 Prayer for mercy
- 321** **Bach, J. S.**
 101 Chorales H&M
1952
 Resp. 101 SATB A C. ME
 In one volume, here are all the Bach chorales a choir would
 ordinarily need. The harmonizations are standard, and the trans-
 lations are the best-known and most often used. There is a good
 index, and complete data on the sources of text, translator, and
 composer or source of melody. There is also a helpful topical
 index, indicating the most appropriate place in the Church Year
 for each chorale.
 Resp. to prayer; Inv.; C. to W.

- 322** **Gretchaninoff, A.**
 Only Begotten Son
 Glory to Father, Son and Holy Spirit JF 411
 Justinian
 Tr. Norden, N. Lindsay 1914
 Pr. 6 SSAATTBB A C. M
 A solid, but not too difficult setting of the hymn, for any season
 commemorating the life of Christ.
 Advent; Lent; Trinity; Life of Christ
- 323** **Macfarlane, Will C.**
 Open Our Eyes GS 7273
 MacDonald, Frederic West 1928
 Off. 9 SAATTBB A C. ME
 This anthem is too well known to require comment.
 Funeral; Eternal life
- 324** **Snow, Francis W.**
 Out of the Deep HWG 1183
 Psa. 130 1932
 Off. 8 SATB A C. — B M
 A baritone solo moves through this work, usually singing "bare,"
 without any backing of the choir; it takes a good soloist, but if
 you have that, you are on the way to producing a good anthem.
 Assurance; Prayer for mercy
- 325** **Arkhangelsky, A.**
 Out of the Depths Arr. Kibalchich, Basile
 Tr. Krone, Max, and Basy, Alexander W 5-W2693
1933
 Off. 5 SATTBB A C. — B ME
 Intense in its feeling, and not very difficult.
 Prayer for mercy
- 326** **Walther, Johann**
 Out of the Depths Harm. Bach, J. S.
 Psa. 130, altered by Luther, Martin Kj. 5023
 Tr. Latrobe, Benjamin ECS 1636
 Inv., Off. 2 SATB A C. ME
 A two-stanza chorale that is perfect in its union of words and
 music.
 Prayer for mercy

- 327** **Bach, J. S.**
 Planets, Stars, and Airs of Space Ed. Williamson, John Finley
 Tr. Martens, Frederick H. GS 7554
 Pr. 3 SATB A C. M
 A manufactured chorale, made by adding inner parts to Bach's
 figured bass. The result, in three stanzas, is satisfying.
 Christmas
- 328** **Arensky, A.**
 Praise Ye the Lord
 Oh, praise ye, praise the Lord in Heaven BMC 1290
 Tr. Dole, Nathan Haskell 1917
 C. to W. 4 SSAATTBB A C. — SATB M
 This is a brief worship sentence, repeated, and followed by a
 series of Alleluias. The speed is "Non troppo allegro," the mood
 bright.
 Praise
- 329** **Nikolsky, A.**
 Praise Ye the Name of the Lord
 O praise ye the Name of the Lord BMC 1123
 Tr. Norden, N. Lindsay 1914
 Pr. 7 SSAATTBB A C. M
 Vigorous and full-voiced almost throughout, this fine work puts
 its main pressure on the male voices.
 Praise
- 330** **Tscherepnin, Nikolai Nikolaivitch**
 Praise Ye the Name of the Lord with Clough-Leigher, Henry
 Tr. Williams, Walter ECS 1621
1933
 Pr. 5 SSATTBB A C. MD
 This short anthem begins quietly, but develops tremendous
 power on repeated Alleluias toward the end. Its greatest difficulty
 is the wide range required of all parts.
 Praise
- 331** **Arr. Lundquist, Matthew N.**
 Prayer to the Holy Spirit
 Come, Holy Spirit, heavenly Guest WMC 5676
 Ritual of St. Birgitta 1936
 Inv. or Off. 4 SATB A C. E
 This is a quiet invocation. The first half only may be used.
 Holy Spirit

- 332** **Willan, Healey**
 Preserve Us, O Lord OUP L. M. 1
 Sarum Gradual 1928
 Inv. 2 SATB A C. M
 A very short motet, in four sections, without time signature,
 and with the unhurried rhythm of plainsong.
 Evening
- 333** **Mueller, Carl F.**
 Psalm 33 CM 6601
 Jehovah, from His throne on high 1950
 Psa. 33:13-22, in metric form.
 Pr. 12 SSAATTBB A C. M
 After an introduction in chorale form, a Matthaeus Greiter
 chorale furnishes the theme for two brief fugal treatments,
 and two more statements in chorale style. The work has breadth,
 contrast, and a strong sense of evolution.
 Trust
- 334** **Mendelssohn, Felix**
 Psalm 43 GS 3613
 Judge me, O God
 Pr. 8 SSAATTBB A C. M
 This is not as well known as it should be. It can be used with
 accompaniment.
 Praise
- 335** **Frueh, Armin Leberecht**
 Psalm 100 H&M 1706
 Praise ye the Lord, all ye lands! 1951
 Pr. 9 SATB A C. M
 Frueh is a somewhat obscure German composer of the 19th
 century. His 100th Psalm is a joyous, fairly brilliant work, the
 distinguishing feature of which is the bravura work in the basses
 that precedes many of the phrases.
 Praise
- 336** **Sowerby, Leo**
 Psalm 134 BMC 1486
 Behold, bless ye the Lord 1923
 Pr. 6 SSAATTBB A C. — A MD
 To be performed "very sustained; mystically and reverently,"
 the work has a solemn manner, an absence of flair. After a climax
 in the middle, the alto solo rises above the choir until the end.
 Not an easy work to understand or to perform.
 Praise

- 337** **Milligan, Harold Vincent**
 Responses after Prayer (First Set) APS 1448
1925
 Prayer Resp. 8 SATB E
 Six prayer responses, one of which may precede prayer.
 Resp., prayer
- 338** **Milligan, Harold Vincent**
 Responses after Prayer (Second Set) APS 1513
1928
 Inv., Ben., ME
 Prayer Resp. 6 SATB
 Six responses, partially misnamed. There are three prayer responses, one invocation, one benediction response, and one which fits no convenient classification.
 Resp., prayer and ben.; Inv.
- 339** **Thompson, Van Denman**
 Ride On! Ride On! HWG 1154
1932
 Milman, Henry H. M
 Pr. 8 SSAATTB A C.
 A powerful anthem, which catches the tragic feeling of the Passion beyond the day of triumph.
 Palm Sunday
- 340** **Noble, T. Tertius**
 Save, Lord, or We Perish
 When through the torn sail APS 1389
1921
 Heber, Reginald ME
 Off. 7 SSAATTBB A C.
 A companion-piece to "Fierce was the wild billow," this tells dramatically the story of Christ's stilling of the waves.
 Prayer for protection
- 341** **Balakirev, M. A.**
 Send Forth Thy Light Arr. Cain, Noble
H&M 1554
1933
 Psa. 43:3, 5, adapted ME
 Inv. or Off. 4 SATB A C.
 A short Psalm setting, slightly altered by the arranger, set in a stately but warm manner.
 Prayer for blessing

342

Salter, Sumner

Seven Responses

GS 4458

1904

Prayer Resp. 7

SATB

ME

All seven of these are prayer responses, and all excellent in style. No. 5 also may be used as an invocation.

Inv.; Resp., prayer

343

Mackinnon, Hugh A.

Sheep and Lambs

All in the April evening

HWG 868

Tynan, Katherine

1927

Off. 6

SSATTB A C.

M

This is a sensitive setting, simple like the poem, but intense in feeling, through expressive use of dissonance. Although there are six voice parts, there is very little division from the standard four.

Passion

344

Thompson, Van Denman

Show Me Thy Way, O Lord

HWG 1106

Psalms, various

1931

Off. 4

SSAATTBB A C.

ME

A short anthem in ABA form, beginning and ending quietly, with a lift in the center.

Prayer for guidance

345

Broome, Edward

Six Short Responses

GS 4437

Book of Common Prayer

1904

Prayer Resp. 6

SATB

ME

All six are prayer responses, appropriate in style. Two of them are especially prayers for the church.

Resp., prayer

346

Gevaert, F. A.

Slumber Song of the Infant Jesus

Mid ox and ass in humble shed

HWG 14

Tr. Trench, Stewart A.

1912

Pro. 5

SATB A C.

ME

A dreamy Christmas lullaby of real charm.

Christmas

- 347** **Mozart, W. A.**
 Song of Loyal Brotherhood Arr. Wasner, Franz
 Firm and fast in friendship plighted GS 8651
 Tr. Drinker, Henry S. 1941
 Masonic 3 SATB A C. E
 The closing chorus of Mozart's short cantata, written for his
 Masonic Lodge, originally for two men's voices and a string trio.
 Masonic service
- 348** **Spanish Folk Tune**
 Song of Mary Fischer, C. A. - Kranz, Albert
 Come ye who wander 'neath the palms yonder Arr. Christiansen, F. M.
 Tr. Overby, Oscar R. Kj. 5053
1942
 Pro. 3 SAATBB A C. — S M
 In this arrangement the soprano solo takes the melody, accom-
 panied by a humming choir.
 Christmas
- 349** **Italian Church Melody, 15th Century**
 Song of the Pilgrim Arr. Hokanson, Margrethe
 Through the night of doubt and sorrow CFS 1430
 Ingemann, Bernhard 1947
 Tr. Baring-Gould, Sabine
 Off. 8 SSAATTBB A C. — S, A, T MD
 Curiously a part of the Nordic Choral Series, this swinging
 triple-rhythm church melody develops through three stanzas,
 with much accompanying of humming and neutral syllables to
 a fine climax. It calls for a good choir to do well.
 Perseverance
- 350** **Noble, T. Tertius**
 Souls of the Righteous GS 4837
 Wisdom 3:1-8, versified by Stubbs, Dean CM 6621
 Off. 4 SSAATTBB A C. ME
 For funerals or solemn memorial occasions, not many finer recent
 works have been written than this.
 Eternal life; Funeral; All Saints' Day
- 351** **Snow, Francis W.**
 Strong Son of God HWG 1193
 Tennyson, Alfred 1932
 Pr. 8 SSAATTBB A C. MD
 A highly dramatic setting. The voice parts lie rather high, with
 a resultant intensity. It requires a full choir.
 Faith

352

Vittoria, Tommaso Ludovico da

Surely, He Bore Our Sorrows

Isa. 53:4-5

ECS 2217

Off. 7

SATB A C.

M

A masterpiece of choral writing, also full of deep feeling.

Lent; Passion

353

Burdett, George A.

Ten Responses

GS 4048

1901

Resp. 10

SATB

E

There are eight prayer responses, a chanted Lord's Prayer, and a benediction response. About half of them are good. Several can be improved by doing the first half only, plus the final Amen, of course.

Resp., prayer and benediction; Lord's Prayer

354

Woodman, R. Huntington

Ten Responses and Amens

GS 5652

1912

Resp. 9

SATB

ME

Here is a variety of material: invocation, call to worship, sentence before prayer, prayer response, an evening closing response, and two Amens.

Resp., prayer and ben.; Inv.; C. to W.

355

Tscherepnin, N.

The Beatitudes

Arr. Engel, Carl

Blessed are the poor in spirit

BMC 1292

Matt. 5:3-10

1917

Off. 9

SSAATTBB A C.

M

The statement of the Beatitudes is solemn, stately until the climax at the last. This demands the full range of voices, down to a low C. The last of the Beatitudes is omitted from this setting.

Beatitudes; Sermon on the Mount

356

French 16th Century

The Carol of the Sheep-fold

Arr. Johnson, Alfred H.

Good shepherds, gather hither

Kj. 5042

Collins, Virginia Grant

1941

Pro. 7

SSATBB A C. — S, T, B

M

A rollicking carol, with much play on the word *Noel*.

Christmas

- 357** **Gretchaninoff, A.**
 The Cherubic Hymn
 Holy, holy, Lord Almighty Kj. 7015
 Tr. Tolstoff, A.
 Pr. 7 SSAATTBB A C. M
 More lyric than many Russian church works, this one also has
 a certain exciting quality.
 Praise; Trinity
- 358** **Fatyeff, V. A.**
 The Creed
 I believe in one God BMC 1699
 Tr. Norden, N. Lindsay 1927
 Off. 13 SSAATTBB A C. MD
 The Russian creed, with added words to make it conform to the
 Nicene version. This is a large-scale work, calling for full choral
 resources.
 Creed
- 359** **Arkhangelsky, A.**
 The Day of Judgment
 Upon the day of judgment do I meditate JF 4120
 Tr. Norden, N. Lindsay
 Off. 7 SSATTB A C. M
 A dramatic prayer of confession and petition for mercy.
 Confession; Prayer for mercy
- 360** **Lutkin, Peter C.**
 The Lord Bless You and Keep You CFS 1089
 Num. 6:24-26 1900
 Resp. 3 SATB A C. ME
 There is no better benediction response. Its sevenfold Amen
 may be used separately.
 Benediction
- 361** **Arensky, A.**
 The Lord's Prayer BMC 1302
 Our Father, who art in heaven 1917
 Resp. 4 SAATTBB A C. ME
 This is one of the few settings of the Lord's Prayer sufficiently
 subdued in mood to be used as a response. Uses "trespasses,"
 but may be easily altered.
 Lord's Prayer

- 362** **Noble, T. Tertius**
 The Saints of God APS 1490
 Maclagan, Archbishop 1912
 Off. 11 SSAATTBB A C. or SATBB A C. M
 A colorful anthem for any memorial occasion. If a suggested cut is made, the eight parts will be reduced to five, with an improvement in the total effect gained.
 Memorial; All Saints' Day
- 363** **Anonymous**
 The Saviour in the Cradle Arr. Luvaas, M. J.
 Hush, O winds, and stop your moaning Rem. 5-G1104
 Tr. Hunter, William 1934
 Pro. 6 SSAATBB A C. M
 A folklike tune from the 18th century, in triple rhythm. A two-part theme is used three times, with melody in soprano, bass, tenor; there is ample variety in vocal treatment, and little division of parts beyond the four.
 Christmas
- 364** **Swiss Folk Song**
 The Shepherds' Christmas Song Arr. Luvaas, Morten J.
 Sleep well, Thou Son from heaven Kj. 2013
 Tr. Hunter, William 1942
 Pro. 6 SATBB A C. ME
 A beautiful folk melody appropriately arranged, and worthy of a prominent place on the Christmas program.
 Christmas
- 365** **Dickinson, Clarence**
 The Shepherd's Story
 Nowell! Sing we clear! HWG 30
 Morris, William 1913
 Pro. 10 SSAATTBB A C. — T, B, S ME
 This well-known number has not yet worn out its welcome. It is not hard to do if the sopranos can master the high B-flat.
 Christmas
- 366** **Gevaert, F. A.**
 The Sleep of the Child Jesus
 'Twixt ox and ass, Thy guardians mild BMC 578
 Tr. Baum, M. Louise
 Pro. 2 SATB A C. E
 This charming lullaby is too well known to ask for comment.
 Christmas

- 367** **Fischer, Carl Aug.**
 The Song of Mary Ed. Williamson, John Finley
 Lo, ye who hover under the palm GS 7659
 Tr. Mendel, Arthur 1932
 Pro. 6 SSATTBB A C. M
 This is much the same as the Ric. edition discussed just below,
 except that a humming section is here added at the end. The first
 entrance of the second sopranos should be given to the firsts.
 Christmas
- 368** **Traditional Spanish**
 The Song of Mary Kranz, Albert
 Thou who dost hover under the palm Ric. NY784
 Tr. Mead, George 1928
 Pro. 6 SSATTBB A C. M
 Except for a second soprano part that lies out of range, the work
 is easily effective. The difficulty can be met by switching the
 soprano parts where needed.
 Christmas
- 369** **Bach, J. S.**
 Thee with Tender Care Kj. 27
 (Christmas Oratorio) GS 7929
 Off. 2 SATB A C. ME
 Although this is Christmas music, its message is one of consecra-
 tion for any season. The GS edition prints this chorale along with
 "Break forth, O beauteous heavenly light."
 Consecration
- 370** **Ed. Buszin, Walter E.**
 Thirty Christmas Carols BMC 2461
 Pro. 29 SATB E
 This collection contains all the most common carols, and some
 less known. The harmonization is standard. This is good for
 carol singing.
 Christmas
- 371** **Tschesnokoff, Paul**
 Thou Life of Life
 (1) Tr. Tolstoff, A. (1) Kj. 7030
 (2) Tr. Foote, Henry Wilder (2) ECS 1720
 Inv. 4 SSAATTBB A C. M
 Rich in contrasting timbres of men's and women's voices. It
 begins and ends softly, with a mild intermediate climax. Al-
 though the words of the two editions differ, the music is essen-
 tially the same.
 Invocation; Praise

372

Peace, Fred W.

Thou Wilt Keep Him in Perfect Peace

APS 1153

Isa. 26:3; Psa. 139:11; 119:175; I John 1:5

1915

Off. 7

SATB A C.

E

Simply written harmonically, melodically, structurally, this anthem has its virtue in sincerity and directness.

Calmness

373

Arr. Riedel, Carl

Three Old Bohemian Christmas Carols

Hail, all hail the glorious morn

Come, all ye shepherds

Let all men sing God's praises

GS 2624

Tr. Baker, Th.

1900

C. to W., Off., Pro. 13 SSAATTBB A C.

ME

The first and third of these are good calls to worship. The best-known second one can be used anywhere.

Christmas

374

Knight, G. Herbert

Thy Life Was Given for Me

HWG 1368

Havergal, Frances Ridley

1917

Off. 4

SATB A C.

ME

The Havergal hymn, rather forgotten now, is here given an impressive setting. A short organ prelude is provided.

Thanksgiving

375

Decius, Nicolaus

To God on High Be Thanks and Praise

Ball, William

ECS 1127

Pr. 2

SATB A C.

E

A short chorale with dignity and dynamic contrast.

Praise

376

Kalinnikof, V. S.

To Thee, O Lord, Do I Lift Up My Soul

Arr. Christiansen, O. C.

Kj. Oberlin 3

Inv. 3

SATBBB A C.

ME

Chorale style, with men's parts written rather thickly.

Trust; Invocation

377

Rachmaninoff, S.

To Thee, O Lord, Do I Lift Up My Soul

JF 4175

Tr. Henderson, A. M.

1915

Inv. or Pr. 3

SATBB A C. — S

ME

This is most appropriate for a quiet beginning to a service.

Trust; Invocation

- 378** **Arensky, A.**
 To Thee We Sing BMC 1289
 Dole, Nathan Haskell 1917
 Inv. 2 SATB A C. ME
 An effective invocation, solemn in mood, direct in expression.
 Inv.

- 379** **Russian Liturgy**
 To Thee We Sing Arr. Tkach, Peter
Kj. 6501
1939
 Inv. or Pr. 4 SSAATBB A C. ME
 Simple in style, the feeling of devotion is strong throughout.
 Adoration; Inv.

- 380** **Christiansen, F. Melius**
 Today There Is Ringing
 Clausen, J. Blicher St. O. 63
 Tr. Lee, Olav 1919
 Pr. 5 SATBB A C. E
 A number to bring in the spirit of Christmas. Although its notes
 and rhythms are easy, this anthem requires a delicacy of response
 and flexibility to make effective.
 Christmas

- 381** **Andrews, Mark**
 Two Choral Benedictions Ric. NY661
1927
 Resp. 7 SATB A C. M
 Both responses are effective, but contain sharp, somewhat diffi-
 cult modulations.
 Benediction

- 382** **Willan, Healey**
 Very Bread, Good Shepherd, Tend Us HWG 714
 Aquinas, Thomas 1924
 Off. 4 SATB A C. M
 This is one of a group of six motets. Its time alternates irregu-
 larly between 4/4 and 3/2. Its style is not easy to grasp or
 project, since it moves uneasily among a number of tonalities.
 But the music repays in the end the work it requires, which is
 not too much.
 Aspiration

- 383** **Gretchaninoff, A.**
 Vouchsafe, O Lord Gal. 1356
 Tr. Bristol, Margaret 1943
 Pr. 11 SSAATTBB A C. MD
 A praise anthem of sharp contrasts, requiring considerable vocal resources throughout the whole choir.
 Evening
- 384** **Shvedof, C.**
 We Praise Thee BMC 1069
 Tr. Norden, N. Lindsay 1913
 Pr. or Inv. 4 SAATTBB A C. ME
 One of comparatively few Russian numbers available to the average choir (if it has a good low bass). With the melody first in the bass, it develops a climax and returns to a soft ending within narrow time limits. Very effective.
 Praise; Invocation
- 385** **Armstrong, William D.**
 Wedding Hymn No. 2
 O perfect love, all human thoughts AMP Br.&H
 Blomfield, Dorothy F. 1907
 Wedding 2 SATB A C. E
 Set simply, strophically, this can be done by a quartet, or, by adding a little accompaniment, by solo, duet, trio.
 Wedding
- 386** **German Folk Song**
 When Christmas Morn Is Dawning Arr. Luvaas, Morten J.
 Tr. Sveeggen, P. A. Augs. TC9
1952
 Off. 6 SATB A C. — S ME
 The Christian message as told to a child. First and third stanzas for full choir, with the second stanza a solo over a humming choir. This writer prefers giving the solo to the whole first soprano section. The number is simple and quiet.
 Christmas
- 387** **Reese, J. T.**
 Welsh Choral Arr. Jones, Griffith J.
 Jesus, I give to Thee W 5-W3343
 Harbaugh, Henry 1948
 Off. 4 SATB A C. — T or S E
 An unpretentious but beautiful anthem. The solo, in easy range, should be done by a tenor rather than by a soprano. Humming introduction and solo accompaniment.
 Consecration

VI

Current List

- 401** **Thiman, Eric H.**
 A Hymn of Freedom
 These things shall be! A loftier race HWG 1683
 Symonds, J. A. 1940
 Off. 8 SATB E
 In the best sense, this is not a hymn at all, since there is in it no reference to the Deity. It is merely the prophecy of coming peace and social progress. But it is well written, easy to sing, and has its element of appeal. Unaccountably, it ends with an Amen, which should be omitted.
 Peace; Social gospel
- 402** **Thiman, Eric H.**
 A Hymn of Praise to the Creator
 Praise to the Lord, the Almighty HWG 2290
 Neander, J.
 Tr. Winkworth, Catherine 1953
 Pr. 6 SATB ME
 A fine praise anthem, built on one theme only, using much unison singing. A good and not too difficult organ part is quite independent of the voice parts.
 Praise
- 403** **Kammerer, Carl Adam**
 A Mother's Love
 When in our infant helplessness Mer. MC 199
 Schlichten, Henry von 1954
 Off. 6 SATB E
 It is very difficult to find a Mother's Day poem that is not too sentimental or otherwise objectionable. This is less so than most, and is musically not maudlin. If you want a Mother's Day anthem, I do not know where you can do better.
 Mother's Day

404

Gillette, James R.

Ah, Dearest Jesus, Holy Child
Luther, Martin

CFS 1358
1939

Off. 6

SAATB

E

Like a carol in style; the composer has used only the necessary details in voice and accompaniment.

New Year

405

Stanton, W. K.

Alleluia! Hearts to Heaven

OUP E.49

Wordsworth, Christopher

1948

Pr. 6

Unison, with Descant

E

A very easy anthem for voices in unison, with descant on the last stanza. The theme has dignity and movement. A good anthem for a time when the sections of the choir are out of balance.

Easter

406

Whitehead, Alfred

Alleluia! Sing to Jesus

APS 1608

Dix, William Chatterton

1934

Pr. 6

SATB

ME

This chorale, based on "Alle Menschen müssen sterben," has two stanzas. Its accompaniment is not easy.

Easter; Ascension

407

Campbell-Watson, F.

Alleluja, Christ Is Risen

W 5-W3187

I Cor. 15:20-22; 5:8; Rom. 4:25

1943

Pr. 8

SATB

M

Familiar Resurrection verses are interspersed with non-metrical Allelujahs in the Lydian mode. The traditional feeling is heightened by a suggestion of bitonality and shifting modality, and rapid changes in key.

Easter

408

14th Century Melody

An Easter Alleluia

Arr. Davis, Katherine K.

Christ the Lord is risen today

Rem. 5-G1805

Wesley, Charles

1949

C. to W., Pr. 3

SATB

E

A bright melody, sung three times, first by men's voices, then two-part women's, then four parts. There is an Alleluia after each hymn line.

Easter

- 409** Eldridge, Guy H.
 Before the Ending of the Day
 Office Hymn for Compline Nov. 1292
 Tr. Neale, J. M. 1953
 Pr. 7 SATB M
 This anthem has frequent changes in time, frequent brief un-
 accompanied sections, after florid interludes, making it not easy
 to do. It begins and ends full, with a soft middle section.
 Evening; Prayer for protection
- 410** Anderson, W. H.
 Behold the Beauty of the Lord
 Psal. 27, metrical version CCB 2046
 Ostby, Gertrude Enid 1952
 Pr. 3 SATB E
 The words are a free metrical treatment of Psalm 27. The music
 is hymn-style, with some unison singing and work for indi-
 vidual sections.
 Assurance
- 411** Marsh, Charles H.
 Behold the Lamb of God H&M 1673
 Bridges, Matthew 1949
 Pr. 7 SATB M
 The Bridges hymn is set in a live, interesting style. The organ
 part mainly reinforces the voice parts.
 Ascension
- 412** De Lamarter, Eric
 Benedictus es, Domine in B W 5-W3332
 Blessed art Thou, O Lord God 1948
 Pr. 8 SSATTBB — B M
 A fine work, in which the choir in full block harmonies alternates
 with the soloist. An unusual feature is the slow, mainly soft
 nature of the Gloria.
 Praise
- 413** Edmundson, Garth
 Benedictus es, Domine in G HWG 1583
 Blessed art Thou, O Lord God 1939
 Pr. 8 SATB ME
 This anthem is in free style, without time signature. It is
 simple harmonically, and easy to do. Since the organ part doubles
 the voices, the work may be done *a cappella*.
 Praise

414

Holler, John

Benedictus es, Domine in B-flat

HWG 1375

Blessed art Thou, O Lord God

1936

Pr. 6 SSATTBB

E

This is an easy setting but has dignity. The part division beyond four is on only a few chords, and is not significant.

Praise

415

Marsh, Charles H.

Benedictus es, Domine

H&M 1626

Blessed art Thou, O Lord God

1945

Pr. 7 SATB

ME

A short, to-the-point work, maintaining one vigorous mood throughout, with some unison passages.

Praise

416

Skeat, William J.

Bethlehem

What child is this, who, laid to rest

JF 8091

Dix, William Chatterton

1945

Pr. 9 SSAATBB — B

ME

This is the first of an anthem cycle called "The Son of Man." It begins with a choral vocalise intended presumably to set a mood. After a dialogue between soloist and choir, a good closing praise section.

Christmas

417

Cain, Noble

Bless Thou the Lord

HF 84392

Psa. 104:1

1951

Pr. 11 SSAATTBB

M

Taken from the Cantata, Psalm 104, this chorus has festival proportions. Over four pages in the middle are indicated as unaccompanied, and then the organ re-enters. Unless you are sure that your choir can keep on pitch, do not let the organ leave completely during this whole time.

Festival; Praise

418

Sowerby, Leo

Blessed Are They That Fear the Lord

HWG 1573

Psa. 128

1939

Pr. 8 SATB

ME

This is somewhat strange at first hearing, but if it is performed with deliberation and without straining for effects, it will make its own impact. It is characterized by pedal points almost throughout. The end is quiet, after a broad climax.

Assurance

- 419** **Diggle, Roland**
 Blessed Art Thou, O Lord God CM 6677
 (Benedictus es, Domine) 1953
 Pr. 7 SATB ME
 A good workmanlike setting, in ABAA' form, mostly straight
 four-part harmonization, with some unaccompanied sections.
 Praise
- 420** **Whitney, Maurice C.**
 Blessed Is the Man HWG 2253
 Psal. 1 1952
 Off. 8 SATB — S, B E
 The First Psalm is here interpreted soberly, and without dra-
 matics. A good closing is made by adapting freely an earlier
 statement. The organ part is minimum.
 Blessing; Judgment of God
- 421** **Coke-Jephcott, Norman**
 Blest Are the Pure in Heart HWG 1203
 Keble, John 1932
 Off. 6 SATB ME
 This is a type of anthem in which the organ and voices are
 largely supplementary to each other. Skillfully written, to be
 done "slowly and with feeling."
 Beatitudes
- 422** **Dieckmann, C. W.**
 Blest Are the Pure in Heart TP 21279
 Keble, John 1937
 Off. 5 SATB — A E
 An easy and singable anthem.
 Beatitudes
- 423** **Mueller, Carl F.**
 Bow Down Thine Ear CM 6561
 Psal. 86:1-6 1950
 Off. 6 SATB E
 An earnest and unpretentious reading of this prayer Psalm.
 There is a mild climax in the middle, but the work begins and
 ends softly.
 Prayer for mercy; Prayer for blessing

424

Overley, Henry

Bread of the World
Heber, Reginald

CM 6332
1948

Off. 3

SATB

ME

This short Communion anthem, predominantly in minor mode,
may be done *a cappella*.

Communion

425

Davis, Katherine K.

Brightest and Best of the Sons of the Morning
Heber, Reginald

BMC 2804
1952

Pr. 7

SATB

E

One theme is used throughout the five stanzas, and it is a good
one. Different unison groups, or optional solos, offer the contrast
in the middle. This is very usable.

Christmas

426

Stewart, C. Hylton

Christ Being Raised from the Dead
I Cor. 15

OUP E.17
1935

Pr. 4

SATB

E

A very easy number, giving a straightforward delivery of a great
Pauline text on the Resurrection. There is ample contrast, and
fine sense of evolution, in this short anthem.

Easter; Eternal life

427

Blake, Leonard

Christ for the World We Sing
Wolcott, Samuel

OUP E.48
1947

Off. 6

SATB

ME

Since there are few good missionary anthems, this should be more
than ordinarily useful. The organ part supplements the voice
parts, which alternate between unison and fine part writing,
using some canonic imitation. In spite of its belonging to a series
of "Easy Anthems," its rapid rhythmic and tonal changes take
it out of that class.

Missions

428

Hall, Arthur E.

Christ Is Risen
As it began to dawn
Matt. 28:1-2, 5-6; I Cor. 15:20-22

HWG 2223
1952

Pr. 12

SATB — A, B

MD

The Matthew Easter story, and Paul's commentary on it, told
brilliantly, using two soloists and a semi-chorus. The organ part
is also brilliant, and quite independent of the voice parts.

Easter

- 429** **Davis, Katherine K.**
 Christ Is Risen Today!
 The dreaming world awakes Gal. 1979
 Robertson, C. R. W. 1954
 Pr. 4 SATB E
 A joyful Easter carol, with three stanzas set to identical music.
 Although the organ part is quite independent of the voices, and
 the first sopranos must touch a high A-flat quickly several times,
 it still rates as an easy work to get ready.
 Easter
- 430** **Stanton, W. K.**
 Christ Is the World's True Light OUP E.36
 Briggs, G. W. 1943
 Pr. 6 SATB E
 There is no part writing in this anthem. The theme is first sung
 in unison, then by the sopranos, then ATB theme with soprano
 descant. A fine anthem to sing on a day when the choir sections
 are out of balance.
 Jesus' call
- 431** **Skeat, William J.**
 Christ's Entry Into Jerusalem
 Ride on! Ride on in majesty! JF 8092
 Milman, Henry H. 1945
 Off. 8 SATB ME
 The second of an anthem cycle on "The Son of Man," this is
 the triumphal entry done as a march, becoming slower as it
 progresses.
 Palm Sunday
- 432** **Gillette, James R.**
 Come, Ye Faithful, Raise the Strain
 John of Damascus Kj. 5028
 Neale, John M. 1941
 Pr. 6 SATB ME
 A bright and short Easter number, not hard to perform.
 Easter
- 433** **Waters, Charles F.**
 Creator Spirit OUP E.39
 Dryden, John 1944
 Pr. 5 SATB E
 This is a simply written anthem of praise, moving almost like a
 march through three stanzas or musical sections, using the same
 theme in three different ways.
 Holy Spirit

434

Titcomb, Everett

Eternal Praise

Sing Alleluia forth in duteous praise

BFW 689

Ellerton, J.

1948

Pr. 10

SATB

M

This is in vigorous march rhythm throughout and, except for a short section in the middle, loud. Much is made of "Alleluia."

It is really a festival anthem.

Festival; Praise; Memorial; All Saints' Day

435

Means, Claude

Every Good Gift Is from Above

Every good gift and every perfect gift

Gal. 1326

James 1:17, 19-20

1942

Off. 6

SATB

ME

A competent treatment of the Biblical text; fairly short, with a middle unaccompanied section.

Calmness

436

Goodell, Walter

Festival Hymn of Praise

Thou art, O God, the life and light

GH 1285

Moore, Thomas

1937

Pr. 9

SATB

E

An easier praise anthem for festival use. The accompaniment is full.

Praise; Festival

437

Darst, W. Glen

Fight the Good Fight

HWG 2187

Monsell, John S. B.

1951

Off. 8

SATB

E

This stirring hymn is set as a spirited march. The second and third stanzas are for women's and men's voices alone. It is direct, simple writing, easy and effective to perform.

Courage; Perseverance

438

Hallstrom, Henry

For the Peace of the World, O Lord

HWG 1682

Hallstrom, Henry

1940

Off. 12

SSATTB

MD

The words, on brotherhood and neighborliness, are timely. The music is difficult, partly because of the high *tessitura* of the women's parts. There are full climaxes and sharp contrasts. Effective for a fairly large choir.

Peace

- 439** **De Lamarter, Eric**
 God Be Merciful Unto Us **W 5-W3359**
 Psa. 67 **1949**
 Off. 10 **SATBB** **MD**
 A remarkably effective, if somewhat difficult anthem to perform. The difficulty lies in the independence of the organ part from the voices, requiring virtually an *a cappella* choir to perform it. Its mood varies from meekness to exaltation; it ends with a Gloria, sung "simply, chant-like."
 Praise
- 440** **Diggie, Roland**
 God Is Love **BFW 642**
 Browning, John **1944**
 Pr. 7 **SATB** **ME**
 This familiar lyric is given new interest by lively part writing, changing rhythms, and proper attention to developing climaxes. It is "cheerful" writing.
 God's providence; God's majesty and power
- 441** **Gessler, Caroline**
 God Is Our Hope
 God is our refuge and strength **JF 7886**
 Psa. 46 **1942**
 Pr. 14 **SSAATTBB — S** **M**
 A massive work, with performance time 5½ minutes. It is rather too impressive for the regular worship service.
 Assurance; Festival
- 442** **Baldwin, Ralph L.**
 God Save the People
 When wilt Thou save the people? **BMC 2219**
 Elliott, Ebenezer **1940**
 Off. 12 **SATB** **M**
 A dramatic setting of a dramatic poem. Its accompaniment is obviously for piano, and will not easily adapt to the organ. There are also whole-tone progressions of questionable propriety in church music. But the number is good, especially where a piano is available.
 Social justice

- 443** **Graves, John**
 God, That Madest Earth and Heaven Nov. 1293
 Heber, Reginald, and Whately, Richard 1953
 Off. 4 SATB M
 This is a fine anthem, in three sections; the first is sopranos in unison, above a florid organ accompaniment, second four-part unaccompanied, and third in four parts with a fine organ behind it. There is a fine closing climax.
 Evening; Prayer for protection
- 444** **Darst, W. Glen**
 God's Love and Blessing
 O sometimes gleams upon our sight HWG 2281
 Whittier, John G. 1953
 Off. 6 SATB E
 This somewhat obscure poem is primarily on the "steady gain of man," but there is also a reference to God's love and blessing. The writing is simple, chordal, with a minimum organ part.
 Blessing; Confidence
- 445** **Emery, Wilfred J.**
 Grace Be to You, and Peace OUP A.102
 Eph. 1:2; 3:8, 14, 16; 5:18-19; 3:17-21 1943
 Pr. 11 SATB M
 This anthem has almost festival proportions. With a quiet beginning on men's voices in unison, it moves with fine evolution to a full and rich ending. It is not too difficult from the vocal standpoint.
 Praise; Missions; Festival
- 446** **Mueller, Carl F.**
 Grace Be to You, and Peace CM 6715
 Gal. 1:3-5 1953
 Pr. 8 SATB ME
 This is one of a series of anthems on Sayings of St. Paul. The fine text is given a typical Mueller treatment: straight four-part chordal writing, occasional brief appearances of individual sections, a fugue exposition toward the end, and then a forte finish. Effective and not hard.
 Praise to Christ

- 447** **Candlyn, T. Frederick H.**
 Hail the Day That Sees Him Rise APS 1673
 Wesley, Charles 1940
 Pr. 7 SATB ME
 A sturdy theme, carried mostly by unison singing, with Alleluia
 refrain after each phrase.
 Ascension
- 448** **Bode, Arnold G. H.**
 Hark! The Sound of Holy Voices WMC 6260
 Wordsworth, Christopher 1946
 Pr. 9 SATB E
 This is written like a marching song, with Alleluias at beginning
 and end. But the metronome mark is a quarter at about 76, which
 seems rather too slow.
 All Saints' Day; Praise
- 449** **Olds, W. B.**
 He That Dwelleth in the Secret Place CM 6447
 Psa. 91 1949
 Off. (Special Use) 12 SATB — Narrator ME
 This Psalm setting, using a narrator with organ background in
 alternation with the choir, is well written. Its only problem, a
 small one, is the synchronizing of all three.
 Assurance
- 450** **Clokey, Joseph W.**
 Hearken and Wonder HWG 2321
 Clokey, Joseph W. 1953
 Pr. 10 SSATBB M
 The prose text was adapted by the composer from an ancient
 source. The music is solemn, with much use of pedal point,
 beginning and ending softly. The accompaniment goes from a
 double pedal point to a rather florid part.
 Christmas
- 451** **York, David Stanley**
 Holy Spirit, Truth Divine TP 312-40178
 Longfellow, Samuel 1953
 Off. 3 S(S)A(A)T(T)B(B) ME
 This is a tightly written anthem. Except for a five-measure
 prelude, and a five-measure interlude, the four stanzas of the
 hymn are presented simply, without repetition or loss of time,
 up to the last line. The closing line, unaccompanied, expands
 the four parts used up to this time to eight, but all eight are
 not required.
 Holy Spirit; Prayer for blessing

452

Thiman, Eric H.

How Lovely Are Thy Dwellings Fair

Nov. 1298

Psa. 84, paraphrased by Milton, John

1953

Off. 7

SATB

ME

The first half smoothly contrasts men's and women's voices, each in two parts. Then both unite in harmony to and from a good climax. The final Amen is inappropriate; the organ may either finish on the last word with the choir, or continue to play alone to the end.

Adoration; Eternal life

453

Harwood, Basil

I Am the Living Bread

OUP A.75

John 6:51

1937

Off. 3

SATB

ME

This very short anthem begins softly on this Communion motive, but moves to a joyous climax in the Alleluias at the end.

Communion

454

Andrews, Mark

I Heard the Bells on Christmas Day

Gal. 1276

Longfellow, H. W.

1942

Off. 7

SATB — A or B

E

Using vocally a bell motive, with soloist alternating closely with the choir, this anthem is somewhat out of the ordinary.

Christmas

455

Olds, W. B.

I Sought the Lord

H&M 1686

Anonymous

1950

Off. 6

SATB

ME

Based on a beautiful poem, the music of this anthem "fits." It does not strain for effect. The idiom is sincere, direct.

Call of Jesus

456

Erwin, Gerry

I Will Lift Up Mine Eyes Unto the Hills

AMP Broadcast 136

Psa. 121

1944

Off. 4

SATB — B or A

E

Beginning with a solo on broad lines, this anthem is easy and effective.

Security

- 457** **Noble, T. Tertius**
 I Will Magnify Thee Gal. 1441
 Psa. 145:1-3; 28:8; 45:15; 104:29-30 1944
 Pr. 11 SATTB — S optional M
 A festival work on the bombastic order.
 Praise; Festival
- 458** **Mueller, Carl F.**
 If God Be for Us CM 6622
 Rom. 8:31-32, 35, 37 1951
 Off. 6 SATB — Jr. Choir E
 A simple anthem, with all parts written in an easy range. The
 part for junior choir can easily be taken by one or several voices
 in the senior choir.
 Assurance
- 459** **Lang, E.**
 In Christ There Is No East or West BMC 2865
 Oxenham, John 1953
 Pr. 5 SATB ME
 The anthem is short, but vigorous. Its beginning and ending
 are forte, with full organ underneath. The closing measures use
 the Dresden Amen.
 Missions
- 460** **Willan, Healey**
 Isaiah, Mighty Seer Con. CH1050
 Isa. 6:1-4, altered by Luther, Martin 1954
 Pr. 9 SSATTB M
 This is a part of the vision of Isaiah, as described by Martin
 Luther. This is a "full" anthem, requiring a large choir and
 organ. The music itself is not difficult.
 Praise
- 461** **Thiman, Eric H.**
 Jesu, the Very Thought of Thee
 St. Bernard of Clairvaux HWG 1845
 Tr. Caswall, E. 1943
 Pr. 6 SATB — B ME
 The anthem begins with a baritone solo giving out the noble
 theme, which is repeated twice later by the choir. This number
 will be enjoyed.
 Joy

462

Quilici, F.

Jesu, Word of God Incarnate
(Ave verum Corpus)

ECS 2285

Tr. Bedell, Robert L.

1952

Off. 8

SATB

MD

This starts as deceptively simple as Mozart's setting, but does not remain simple for long. The harmony is chromatic and not easy. In the middle there is a fugue exposition. The end is like the beginning, and the effect of the whole is good.

Prayer for mercy; Lent

463

Macfarlane, Will C.

Jesus Calls Us

GS 8404

Alexander, C. F.

1939

Off. 9

SATB — B

ME

This anthem interests because much of the solo and choral writing is melismatic. It is a little too long; omit either the last two pages entirely, or omit the fourfold Amen that precedes the final ten-measure section.

Redemption

464

Thiman, Eric H.

Jesus Lives!

Jesus lives! thy terrors now

HWG 2205

Gellert, Christian F.

Tr. Cox, Frances E.

1952

Pr. 8

SATB

ME

A vigorous and triumphant Easter anthem, with much use of unison singing and Alleluias. It contains one unaccompanied section which may be done by a quartet or semi-chorus.

Easter

465

Davis, Katherine K.

Jesus, Sleeping in the Manger

CFS 1465

A., A.E.

1949

Pro. 5

SAB

E

Although this is written just for SAB, it is a gem of atmospheric writing, and deserves to be heard.

Christmas

466

Rasley, John M.

Jesus, the Very Thought of Thee

St. Bernard of Clairvaux

CFS 1436

Tr. Caswall, Edward

1948

Off. 7

SATB — M

ME

A simply written anthem beginning with a solo for medium voice. Unpretentious and good.

Joy

- 467** **Harris, William H.**
Laudamus (Anthem for Victory)
 Not to us for the wisdom OUP A.112
 Deane, Anthony C. 1945
 Pr. 7 SATB E
 This thanksgiving for national victory is good and easy to do.
 Except for the contrasting third stanza, the four sections develop
 the same theme toward the final climax, with an effective organ
 part moving throughout.
 Nation; Victory
- 468** **Malin, Don**
Let All the World in Every Corner Sing CCB 1337
 Herbert, George 1940
 Pr. 5 SATB E
 A lively anthem, with unison and part singing evenly matched.
 Easy, in spite of rhythmic irregularities coming from measures
 of varying length.
 Praise
- 469** **Howells, Herbert**
Let God Arise OUP A.110
 Psa. 68:1-3, 5-6 1943
 Pr. 15 SATB M
 This is a rather large-scale work, but the vocal demands are not
 formidable. The text expresses a prayer for God's victory over
 His enemies, and at the same time confidence in that victory.
 Festival; Praise; Social justice
- 470** **Mueller, Carl F.**
Let This Mind Be in You CM 6713
 Philippians 2:5-11 1953
 Off. 8 SSAATB ME
 One of a series of Sayings of St. Paul. This work begins quietly,
 and moves up steadily to a full climax at the end. There is very
 little section division.
 Jesus' life
- 471** **Coleridge-Taylor, S.**
Lift Up Your Heads Arr. Buchtel, Forrest L.
 Psa. 24:7-8 Kj. 7049
 Pr. 8 SATB 1950 E
 Called a short festival anthem, it is a simple number any choir
 can manage.
 Praise; Festival

- 472** **Titcomb, Everett**
 Light of Light
 A Light to lighten the Gentiles CCB 2072
 Christmas Collect, Candlemas Rite, the Creed 1953
 Pr. 8 SATB ME
 A brilliant anthem in ABA form, with a softer middle section
 contrasting the beginning and ending.
 Christmas
- 473** **Willan, Healey**
 Like as the Hart Con. CH72
 Psa. 42:1-2 1950
 Off. 3 SATB E
 An utterly simple use of two Psalm verses, the first half by
 sopranos or soprano solo, and then a short, simple statement
 by the full choir.
 Aspiration
- 474** **Garabrant, Maurice**
 Long Years Ago
 Wind through the night trees gently AMP Broadcast 180
 Marschall, Phyllis 1946
 Pr. 4 SATB E
 A direct, simple carol, with accompaniment very lightly sug-
 gested.
 Christmas
- 475** **Goldsworthy, W. A.**
 Lord, Make Me an Instrument of Thy Peace CCB 2075
 St. Francis of Assisi 1954
 Off. 3 SATB ME
 This beautiful prayer begins in unison, in the style of plainsong,
 the speech-rhythm character being accentuated by the 5/4
 signature. After a little use of chords in the middle, the end is
 again in unison. The organ part is minimum.
 Prayer for blessing
- 476** **Hamer, Harold**
 Lord of Our Life, and God of Our Salvation BMC 2749
 Pusey, Phillip 1950
 Off. 12 SATB — S, B ME
 This is a fairly long number, but there is ample contrast between
 the forceful opening and closing sections. Both solos are accom-
 panied by the choir.
 Prayer for guidance

- 477** **Diggle, Roland**
 Lord, Who Shall Dwell in Thy Tabernacle W 5-W3216
 Psa. 15:1-3, 7 1945
 Off. 7 SATB ME
 A smooth-flowing number, in which organ and voices complement each other, each dropping out freely and leaving the interest to the other.
 Inner life
- 478** **Lang, E.**
 Meditation from Psalm 119 JF 8788
 Let Thy loving kindness come unto me 1954
 Psa. 119:41-42, 45-46, 49-50, 40
 Off. 5 SATB — S E
 A simple and sincere setting of a devotional text. It is so arranged that it may be done *a cappella*, by having the choir hum against the soprano solo. The humming should not be used against the organ accompaniment.
 Prayer for blessing
- 479** **Weaver, Thomas C.**
 My King Rode In HWG 2084
 Tilton, W. E. 1949
 Pr. 8 SSAATTB — B MD
 A dramatic, emotional telling of the story of the first Palm Sunday, and its lesson. A powerful work.
 Palm Sunday
- 480** **Sellew, Donald E.**
 None Other Lamb H&M 1688
 Rossetti, Christina G. 1950
 Off. 4 SSAATTBB — S ME
 With the exception of a few chords, this is four-part writing. The two solos are four measures each in length. An accompaniment, designed for piano, adds a little to the effect of the whole, but the work may be done *a cappella*. It is expressive, good writing.
 Lent
- 481** **Frank, Marcel G.**
 Now Is Christ Risen! Gal. 1881
 I Cor. 15:20, 51, 54-55, 57 1952
 Off. 6 SSAATBB ME
 A triumphant type of Easter anthem, using familiar texts, many Alleluias, and full organ.
 Easter

482

Waters, Charles F.

Now That the Daylight Dies Away

OUP E.20

Newman, J. H.

1937

Off. 3

SATB

ME

This is a direct, three-stanza treatment of one theme, by the sopranos, as a soft chorale, and as a section in canonic imitation toward a climax at the end.

Evening

483

Elmore, Robert

Now That the Daylight Fills the Sky

O God on high

Gal. 1844

Latin (6th Century) Tr. Neale, John Mason

1951

Off. 8

SSATBB — T

M

The text is a prayer for guidance through all the problems of the day. The organ part is florid, and quite independent of soloist and choir. The harmonic idiom is not easy for a choir to grasp. But the work is well done, with a fine lift at the end.

Prayer for guidance

484

Thiman, Eric H.

O Be Joyful in the Lord

APS 1646

Psa. 100

1936

Pr. 7

SATB

ME

This is a traditional type of praise anthem, with some unison singing, an unaccompanied section, a brilliant ending. Add to this Thiman's more-than-ordinary writing skill, and the result is good.

Praise

485

Hamer, Harold

O Brother Man, Fold to Thy Heart Thy Brother!

BMC 2842

Whittier, John G.

1953

Off. 7

SSATB — B

ME

Four stanzas of the Whittier hymn are used, three of them on the same musical theme. The baritone solo is the contrasting one, and it lies high. The use of unison, solo quartet, and dynamic contrasts gives this anthem plenty of variety. The 3/2 4/2 time signature offers little difficulty.

Missions; Social gospel; Peace

- 486** **Candlyn, T. Frederick H.**
 O God, Beneath Thy Guiding Hand W 5-W3402
 Bacon, Leonard 1950
 Pr. 5 SATTBB (SATB) M
 A good Thanksgiving poem set in interesting style. A soprano solo is marked "or all sopranos." A short male chorus section is so arranged that it may be done with unison male voices. What difficulties there are come from abrupt modulations and shifts in rhythm.
 Thanksgiving
- 487** **Thiman, Eric H.**
 O God, from Whom All Holy Desires HWG 1730
 Book of Common Prayer 1941
 Off. 4 SATB ME
 The words are set very expressively and prayerfully, with a fine organ part woven in.
 Calmness
- 488** **Thiman, Eric H.**
 O God of Love HWG 1731
 Baker, H. W. 1941
 Off. 7 SATB ME
 A fine poem, set with a noble theme, which is used, as is Thiman's wont, throughout the anthem. A good work in every respect.
 Peace
- 489** **Hymn Tune: Lynne**
 O God of Youth Arr. Schroth, Gerhard
 Burt, Bates G. Kj. 5179
 Off. 6 SATB 1954 E
 There are few good youth hymns; this, then, becomes a valuable addition to the literature. The hymn tune is given direct treatment, the four stanzas being taken by men in unison, parts, women in unison, and unison with descant. It offers no problems to the average choir and organist.
 Youth
- 490** **Brown, Allanson G. Y.**
 O Lamb of God APS 1682
 (Agnus Dei) 1947
 Off. 2 SSAATB ME
 An independent four-part women's chorus is needed. Although a slight accompaniment is provided, it need not be used.
 Communion; Prayer for mercy

- 491** **Baker, Robert**
 O Lord God, Unto Whom Vengeance Belongeth HWG 1741
 Psalms, various 1941
 Pr. 7 SSATTB — B MD
 The ringing Psalm words are set almost harshly, alternating full root-position parallel triads with unison choir against a clashing organ part. The effect is arresting, powerful.
 Festival; Social justice
- 492** **Coke-Jephcott, Norman**
 O Lord, Support Us HWG 2289
 Newman, John Henry 1953
 Off. 4 SSATTBB ME
 The familiar prayer is here treated largely as a dialogue between men's and women's voices, the men usually echoing the phrase the women have just sung, with much use of unison singing. The accompaniment is minimum.
 Prayer for guidance
- 493** **McAmis, Hugh**
 O Lord, Support Us All the Day Long GS 7883
 Newman, John Henry 1935
 Off. 4 SATB — T, A E
 A good anthem for that Sunday when the choir is small. One feature is a monotone alto solo, and a short choral section against a single repeated note on the chimes. A quartet is adequate for this.
 Prayer for guidance
- 494** **Pritchard, Arthur J.**
 O Praise God in His Holiness Nov. 1321
 Psa. 150 1953
 Pr. 7 SATB M
 Almost throughout, this anthem is a dialogue between the organ and the voices, the two appearing against each other only briefly. The choir should be full. Parts for brass and drums are available for this work.
 Festival; Praise
- 495** **De Lamarter, Eric**
 O Praise Jehovah W 5-W3310
 Psalms, various 1948
 Pr. 7 SATB — A ME
 A brisk praise anthem with a live organ part, and easy choral parts, and a short solo.
 Praise

- 496** **Helfenbein, Ladislav**
 O Risen Christ HF 84387
 Young, Leonard 1952
 Inv. 3 S(S)ATB(B) ME
 A triumphant note for the beginning of the Easter service. It is short, mostly loud.
 Easter

- 497** **Mueller, Pietro**
 O Saving Victim
 (O salutaris hostia) ECS 2291
 Aquinas, Thomas 1951
 Off. 4 SATB ME
 A good new setting of the ancient hymn. It is an accompanied motet, slow-moving, and gaining in intensity in the middle. Only one short portion toward the end is unaccompanied, an effect which increases its impact at the end.
 Prayer for strength

- 498** **Rowley, Alec**
 O Saving Victim
 (O salutaris hostia) Nov. 1300
 Aquinas, Thomas 1951
 Tr. Neale, J. M.
 Off. 3 SATB E
 A very short anthem, consisting in a sixteen-measure theme in unison (or solo), and the same theme in harmony, plus an Amen. A quartet can do this easily.
 Prayer for blessing

- 499** **Huston, John**
 O Sing Unto the Lord
 (Cantate Domino) HWG 2301
 Psa. 98 1953
 Pr. 12 SATB M
 The anthem requires a good choir and a good organ. The style is somewhat declamatory, using much canonic imitation between women's and men's voices. An optional ending is provided where the Gloria is not desired at the end.
 Praise; Judgment of God

500

Darst, W. Glen

O Son of Man

HWG 2247

Fletcher, Frank

1952

Off. 6

SATB

ME

The poem is suitable for Children's Day, the music direct and simple, ending with a stanza in unison. The organ part either parallels the voice parts, or furnishes a minimum harmonic foundation for them.

Children's Day; Courage; Life of Christ

501

Gillette, James R.

O Spirit of the Living God

Gal. 1015

Montgomery, James

1939

Pr. 8

SSATTB

M

A vigorous anthem on the Holy Spirit. Mostly four-part, it is full and brisk in tempo, finishing ff. The organ tends to alternate with, rather than to reinforce, the voices.

Holy Spirit

502

Havey, Marguerite

O Spirit, Who from Jesus Came

GS 9878

Suter, John Wallace

1946

Off. 4

SATB

E

A peaceful number. The theme is used in three stanzas, in unison, women's voices alone, and in four parts. Simple and effective.

Holy Spirit

503

York, David Stanley

Once to Every Man and Nation

TP 312-40098

Lowell, James Russell

1951

Off. 5

SSATTB

M

This great hymn setting is not easy to do. Its accompaniment is for organ, *not* piano, and a three-manual, with thumbing, is necessary to get the composer's recorded idea. Vocally, the early part of the anthem is four-part and easy to do. But toward the end first sopranos and first tenors have separate parts, while second sopranos combine with altos, and second tenors with basses. The massive Amen at the end is inappropriate, but musically necessary.

Confidence; Assurance

- 504** **Davis, Katherine K.**
 Our God Is a Rock CCB 1517
 Davis, Katherine K. 1949
 Pr. 8 SATB ME
 A strongly rhythmic song of praise and thanksgiving, its theme given out by men's voices in unison, later developed to a stirring climax.
 Praise; Thanksgiving
- 505** **Turner, Ruth**
 Peace I Leave with You HWG 2298
 John 14:27 1953
 Off. 4 SATB — S ME
 One verse of Scripture is treated in three musical sections: The first half is smoothly moving harmonies under the melody; the second is a new melody for soprano solo; the third is a continuation of the solo over a humming choir, unaccompanied, using again the first half of the verse.
 Calmness; Assurance
- 506** **Wald, George**
 Peace I Leave with You JF 8829
 John 14:27 1954
 Off. 4 SATB E
 A short anthem, beginning and ending quietly, with a mild climax in the middle. It presents no problems of any sort.
 Calmness; Assurance
- 507** **Cassler, G. Winston**
 Peace in Our Time CCB 1633
 Oxenham, John 1954
 Pr. 7 SATB ME
 This is a vigorous, full anthem, using unison, unison with descant, and some good part writing. The accompaniment, a reduction of an orchestral part, is not easy for the organist.
 Peace; Kingdom of God
- 508** **Oldberg, Arne**
 Praise the Lord Kj. 5058
 Praise ye the Lord from the heavens 1946
 Pr. 14 SSAATBB D
 A praise anthem of festival proportions, with voice parts that are difficult rhythmically, and a fairly difficult organ part as well. Although there is some division of parts, it is mostly four-part writing.
 Praise; Festival

509

Titcomb, Everett

Praised Be the Lord

CCB 2057

Psa. 28:6-7, adapted

1952

Pr. 6

SATB

ME

This is not fast, but fairly active. There is only enough soft part to contrast with the loud. It may be sung *a cappella*.

Praise

510

Wright, M. Searle

Prayer of St. Francis

Lord, make me a channel of Thy peace

W 5-W3446

Tr. Wright, M. Searle

1952

Off. 7

SATB

M

The composer has here sought to incorporate prose rhythm into his music as completely as possible by changing time signatures often, and by using triplets in duple rhythm. There is unison chanting in the style of plainsong, and four-part singing in the style of the Anglican chant. The effect is good.

Prayer for guidance

511

Williams, David H.

Psalm 23

The Lord's My Shepherd

HWG 2295

Psa. 23, Scottish Psalter

1953

Off. 6

SATB — S (or Jr. Choir)

E

This number uses 6/8 rhythm throughout, and is in the style of a pastorale. The first section uses soloist or junior choir over a humming choir, the second is in unison, and the third in full harmony.

Assurance

512

Federlein, Gottfried H.

Psalm 150

BMC 2194

Praise Him in His sanctuary

1940

Pr. 7

SSAATTBB

MD

A "noisy" anthem, requiring eight full parts, a good organ and organist. The words of the Psalm are interspersed with Hallelujahs.

Praise; Festival

- 513** **Stoughton, Roy Spaulding**
 Seek Him That Maketh the Seven Stars
 For thus saith the Lord CCB 2004
 Amos 5:7-8 1941
 Pr. 8 SSAATTBB — B, A M
 The first half of the anthem, using full women's and men's
 choruses, is rather better written than the last; the final Amens
 should be omitted.
 Praise
- 514** **Williams, Ralph Vaughan**
 Sine Nomine
 For all the saints CM 6637
 How, William W. 1951
 Pr. 7 SATB ME
 This five-stanza hymn-anthem is given the usual treatment,
 including the final descant. One difference in procedure is the
 use of the descant material, sung by the sopranos, against the
 organ alone, some time before the same material is used against
 the choir. It is a good setting.
 All Saints' Day; Eternal life; Memorial
- 515** **Talmadge, Charles L.**
 Sing Alleluia Forth
 Latin Hymn Gal. 1939
 Tr. Ellerton, J. 1953
 Pr. 5 SATB E
 An easily singable hymn-anthem using, for its four stanzas, uni-
 son, women's voices in unison, four-part harmony unaccom-
 panied, and unison forte.
 Praise; All Saints' Day; Memorial
- 516** **Davis, Katherine K.**
 Sing Gloria
 The shepherds sleep among their sheep Rem. 5-R3158
 Cowley, John 1952
 Pr. 7 SATB — S, A E
 This is a four-stanza Christmas poem, based on one musical
 theme, treated in various ways. Each stanza ends with a refrain
 on "Sing gloria in excelsis" containing an echo. The accompani-
 ment is better for piano than for organ.
 Christmas

- 517** **Clokey, Joseph W.**
 Sing Unto the Lord JF 8822
 Temple, Anna 1931
 Pr. 17 SSATBB — SSATBB M
 This is a work for two full mixed choirs, especially suitable for
 an occasion when two different church choirs meet together.
 It is of festival proportions, and has a lively organ accompani-
 ment, which does not ordinarily double the voice parts.
 Praise; Festival
- 518** **Held, Wilbur**
 Six Calls to Worship HWG 2282
 Gal. 4:6; Isa. 57:15; Psa. 100:2-3 1953
 Psa. 43:3; 19:14; Rev. 21:3
 Resp. 8 SSATTBB M
 These are loosely named, since Numbers 4 and 5 are choral
 invocations. Two of the six are *a cappella*, and two are in unison.
 The idiom is modern and dramatic.
 C. to W.; Invocation
- 519** **Eville, Vernon**
 So Near to God Am I Arr. Gillette, James R.
 Johnstone, Gordon CFS 1410
1944
 Off. 4 SATB E
 An utterly simple statement of faith and nearness to God, some-
 what on the sentimental side.
 Faith; God's presence
- 520** **Thompson, Van Denman**
 Soldiers of the Cross, Arise! HWG 1390
 How, William W. 1936
 Off. 6 SA(A)TTBB ME
 A stirring anthem on social justice, in four parts only except for
 a few chords, with an easily singable range. The time signature
 changes often. The final Amens are ff.
 Social justice.
- 521** **Voris, W. R.**
 Song of Mothers HWG 1795
 More dear to me than wealth or fame 1942
 Dorr, Dorothy Countryman
 Off. 6 SATB — S M
 The poem is comparatively free of the excess of sentiment
 common to most poems on this topic. The music is well wrought,
 with a solo accompanied by choral humming in the middle.
 Mother's Day

- 522** **Thiman, Eric H.**
 Songs of Praise the Angels Sang Nov. 1318
 Montgomery, James 1952
 Pr. 7 SATB M
 This is a bright praise anthem, using one theme throughout, given the usual effective Thiman treatment of unison singing, contrasting of men's and women's resonances, and vigorous vocal climaxes above a live organ part.
 Festival; Praise
- 523** **Miles, Russell Hancock**
 Spirit of God, Descend APS 1764
 Croly, George 1950
 Off. 4 SATB M
 This anthem should be done in "even, smooth-flowing rhythm with poetic, not metric, accent." It is written partly without time signature, and partly with alternating 6/4 and 4/4 rhythms. A minimum accompaniment is used only occasionally. The work is effective, and a little out of the ordinary.
 Holy Spirit; Prayer for blessing
- 524** **McCollum, James C.**
 Strong Son of God CM 6625
 Tennyson, Alfred 1951
 Off. 5 SATB — Echo Quartet ME
 A quiet and expressive reading of this great poem. The echo quartet repeats the last verse of each stanza, and the final Amen. There is no need for this quartet to be separated from the choir.
 Faith
- 525** **Coke-Jephcott, Norman**
 Surely the Lord Is in This Place HWG 1974
 Scriptures, various 1946
 Pr. 8 SATB ME
 A somewhat "different" anthem, using an unusual harmonic background to the chorus part, which is largely unison singing in semi-chant style.
 Dedication
- 526** **Mueller, Carl F.**
 Surely the Lord Is in This Place CM 6697
 Gen. 28:16-17; Psa. 84:4; 126:3 1952
 Pr. 8 SATB ME
 An easy work to perform at a church dedication. It is largely four-part writing, but individual sections appear alone briefly, and there is a short fugue exposition toward the end.
 Dedication

- 527** **Whitmer, T. Carl**
 Take Up Therefore Thy Cross APS 1706
 Thomas à Kempis 1944
 Off. 6 SSAATB — T, A ME
 The setting of this old text is imaginative. It begins with a tenor recitative, and the following choral parts are well varied, the climax emphatic, the ending very soft.
 Cross; Self-sacrifice
- 528** **Clokey, Joseph W.**
 Te Deum JF 7389
1938
 Pr. 16 SATB ME
 This work is predominantly unison writing, punctuated by an almost barbaric accompaniment. The idiom is rather unusual for church use, but if the work is used, it will not be ignored.
 Praise; Festival
- 529** **Fouser, Charles Elliott**
 Te Deum in C WMC 6522
1947
 Pr. 21 SSATTBB — A MD
 This Te Deum is well wrought. Its greatest difficulty lies in rapid and unprepared changes in tonality. The timpani part that is offered serves no important purpose.
 Praise; Festival
- 530** **Candlyn, T. Frederick H.**
 Te Deum Laudamus CM 6448
1948
 Pr. 19 SSATTBB — S MD
 This is a large-scale work, requiring a large choir.
 Praise; Festival
- 531** **Cain, Noble**
 Teach Me, My Lord JC 322-40035
 Anonymous 1953
 Off. 6 SATB ME
 An unusual prayer for gentleness, fortitude, patience, and forgiveness, set simply, note for syllable. A quartet may do this.
 Prayer for blessing; Humility

- 532** **Noble, T. Tertius**
 That Easter Morn at Break of Day
 The first day of the week came Mary JF 8086
 John 20:1-2; I Cor. 15:20-22 1945
 Pr. 12 SATB — T or S M
 The Easter story, beginning with an expressive solo for high voice, and concluding with an Alleluia refrain.
 Easter
- 533** **Evans, H. R.**
 The Beatitudes
 Blessed are the poor in spirit Rem. 5-G1307
 Matt. 5:3-12 1937
 Off. 12 SATB — B ME
 A straightforward recital of the "Blesseds," alternating soloist and choir. The anthem can be shortened about four pages by omitting the final fugue, skipping from its beginning to the final four measures.
 Beatitudes; Sermon on the Mount
- 534** **De Lamarter, Eric**
 The Bread of Life
 The bread of God is that which cometh W 5-W3314
 Scriptures, various 1947
 Off. 5 SATB — A
 This anthem is largely an alto solo, requiring a good singer.
 There are short occasional phrases by the choir.
 Communion
- 535** **Holst, Gustav**
 The Heart Worships Arr. Lefebvre, Channing
 Silence in heaven Gal. 1409
 Buckton, Alice M. 1943
 Pr. or Inv. 3 SATB ME
 The mystic quality of this short work makes it especially effective for a quiet beginning to the worship service.
 Inv.; Adoration
- 536** **Clokey, Joseph W.**
 The Lord Is My Shepherd HWG 1960
 Psa. 23 1945
 Off. 7 SATB ME
 In this setting, the composer has limited himself to four vocal parts, giving other harmonic essentials, often the bass, to the organ part.
 Assurance

- 537** **Harker, F. Flaxington**
 The Lord Opened the Doors of Heaven GS 7714
 Psa. 78:23-25; 103:1-2 1933
 Pr. 4 SATB E
 A forceful anthem, with some unison singing. The Amens are out of place here, and should be omitted.
 Thanksgiving; Praise
- 538** **Elmore, Robert**
 The Lord Will Come W 5-W3329
 Milton, John 1948
 Pr. 8 SATB MD
 This work, emphatically harsh and dissonant, is in keeping with the words on the judgment of the Lord.
 God's judgment
- 539** **Bingham, Seth**
 The Lord's Prayer CM 607
 Our Father, who art in heaven 1941
 Resp. 5 SATB ME
 The spirit of prayer is kept throughout, and the climax toward the end is not so great that the prayer mood is broken. Both "trespasses" and "debts" are provided for. The organ furnishes a descant above the voices.
 Lord's Prayer
- 540** **Cadzow, Dorothy**
 The Lord's Prayer Mer. MC187
 Our Father, who art in heaven 1949
 Resp. 4 SATB ME
 There is a six-measure prelude, and the prayer is divided into its four natural sections by brief interludes. There is a somewhat broad climax toward the end.
 Lord's Prayer
- 541** **Thiman, Eric H.**
 The Lord's Prayer HWG 2228
 Our Father, who art in heaven 1951
 Resp. 3 SATB ME
 This is an excellent setting, somewhat on the massive side. There is part writing, and unison writing for men's and women's voices, separately and together. There is intermittent organ accompaniment, and short organ interludes. But the work still falls in the prayer class.
 Lord's Prayer

- 542** **Rickett, Edmond W.**
 The Prophecy of Peace
 Come ye, and let us go up to the mountain BMC 2834
 Isa. 2:3-5 1952
 Pr. 13 SATB M
 This number is among a group selected for festival use. It needs
 a large choir with balanced sections. It ends quietly.
 Festival; Judgment of God; Peace
- 543** **Holler, John**
 The Risen Christ
 Christ the Lord is risen again HWG 1954
 Winkworth, Catherine 1945
 Pr. 7 SATB E
 A vigorous anthem, employing much unison singing, and a short
 unaccompanied section.
 Easter
- 544** **Marsh, Charles H.**
 The Strife Is O'er H&M 1644
 Tr. Pott, Frances 1947
 Off. 9 SATB M
 This old hymn is given a setting suggesting plainsong, with some
 modal writing as well, which gives the anthem an archaic quality
 at times. But there are sharp contrasts and full climaxes which
 make this a powerful work.
 Easter
- 545** **Work, John W.**
 The Sun Himself Shall Fade Gal. 1848
 Gallagher 1951
 Off. 8 SATB — A ME
 The lyric, from the Old South Church Hymnal, is on the trust
 man in his sorrow may give to the eternal and all-powerful God.
 The choral style is chordal and easy.
 God's eternity and power; Trust
- 546** **Still, William Grant**
 The Voice of the Lord
 Ascribe unto the Lord, O ye sons W 5-W3273
 Psa. 29 1946
 Pr. 9 SAATTB — T M
 This Psalm is set in a somewhat barbaric manner, suggesting
 somehow the true age of the lyric. The work requires virtually
 an heroic tenor for the solo.
 God's majesty and power

547

Roberts, J. E.

Thou Hast Loved Us, Love Us Still

Saviour, like a shepherd lead us

APS 1566

Thrupp, Dorothy A.

1938

Off. 6

SATB — S, A

E

An easy, melodious general anthem, with an easy solo and duet.

Children's Day

548

Thiman, Eric H.

Thy Church, O God, Her Heart to Thee Upraiseth

Nov. 1166

Bridges, Robert

1940

Pr. 4

SATB

E

A typical Thiman work, with a noble theme, taken twice by voices in unison, a third time in parts unaccompanied, and at last with unison and a descant.

Nation

549

Davis, Katherine K.

To Shepherds Fast Asleep

Gal. 1708

Robertson, C. R. W.

1948

Pr. 10

SSATB

E

A fresh and simple telling of the Christmas story, with Alleluia refrain. The piano accompaniment adapts easily to the organ. Christmas

550

Clokey, Joseph W.

Treasures in Heaven

Lay not up for yourselves treasures on earth

CCB 2010

Matt. 6:19-21; 7:7-8

1941

Off. 4

SATB

E

This number is done in free rhythm, and with unusual use of simple harmonies. Through much of the work, the organ furnishes the bass part, leaving the basses a higher place in the harmony. A quartet can easily do this.

Faith; Sermon on the Mount

551

Means, Claude

Triumph

Life is good, for God contrives it

OD 332-40055

Dearmer, Percy

1950

Off. 6

SATB

ME

A theme given three times: male voices, full choir, and full choir with descant.

Praise; Sundays after Easter

- 552** **Clokey, Joseph W.**
 Two Kings
 Yet if His Majesty, our Sovereign Lord JF 8639
 Christ Church Ms., about 16th Century 1950
 Off. 5 SATB M
 A dramatic picture of the difference in the way we would treat a temporal ruler, and the treatment the Christ Child would receive, then and now. This anthem would not go into every Christmas service; it requires special planning and use. It is also available in SSAATTBB, JF 7211.
 Christmas, special use
- 553** **Wilkes, Robert W.**
 Unto Thee Will I Cry CFS 1435
 Scriptures, various 1948
 Off. 6 SATB ME
 The Biblical text is given the unusual treatment of unison voices in alternation with rhythmic chordal accompaniment.
 Prayer for guidance; Adoration
- 554** **Hawkins, Warner M.**
 Very Bread, Good Shepherd, Tend Us HWG 1136
 Aquinas, Thomas 1931
 Off. 5 SATB ME
 This prayer is in a style not unlike some Bach chorales, using a choral passage alternating with a pastorale-like interlude.
 Aspiration
- 555** **Titcomb, Everett**
 Victory Te Deum BFW 637
 We praise Thee, O God 1944
 Pr. 14 SSAATTBB M
 This is inscribed to the church musicians in the armed forces during World War II "with a prayer for their safe return." With this background, it is not surprising that this work is festival in scope, and somewhat military in style. It ends with the words "in glory everlasting." An added page, beginning "O Lord, save Thy people," is offered in chant style only where it is required for liturgical use.
 Festival; Praise

- 556** **Mueller, Carl F.**
 When Wilt Thou Save the People? GS 7895
 Elliott, Ebenezer 1936
 Off. 7 SATB ME
 A forceful setting of a dramatic poem. Except that the bass and
 alto parts lie high, the work is readily singable.
 Social justice
- 557** **Clokey, Joseph W.**
 Why Art Thou Cast Down JF 8686
 Psa. 42:1-2, 5 1952
 Off. 6 SSATBB M
 The familiar Scripture, the longing of the soul after God, is made
 urgent here, partly by the somber minor theme, and partly by the
 composer's method of throwing men's against women's voices,
 and finishing the work forte. It is not easy to perform.
 Aspiration
- 558** **Mueller, Carl F.**
 Ye Are the Light of the World CM 6524
 Matt. 5:14-16 1950
 Off. 6 SATB ME
 This is probably the best of a series of "Sayings of Jesus" by
 this composer. It is easy in range, vigorous in manner.
 Guidance; Sermon on the Mount
- 559** **Thiman, Eric H.**
 Ye Holy Angels Bright HWG 1844
 Baxter, R. 1943
 Pr. 6 SATB E
 One theme used four times with different vocal treatment, and
 an adequate organ foundation, with good craftsmanship through-
 out.
 Praise

VII

A Cappella Current List

- 601** **Ross, Orvis**
 A Ballad of Trees and the Master
 Into the woods my Master went CFS 1490
 Lanier, Sidney 1952
 Off. 2 SATB A C. ME
 This is a hymn-like arrangement, easier to perform than the
 others of the same title listed in this book. Changes of time from
 6/4 to 3/4 offer no difficulty. The voice ranges are modest.
 Lent; Passion
- 602** **Borowski, Felix**
 A Christmas Lullaby
 Sleep, holy Child, as angels guard Thy bed JF 8244
 Anonymous 1946
 Pro. 5 SATB A C. MD
 A rather difficult, but delightful Christmas lullaby. It demands
 perfect intonation from the choir.
 Christmas
- 603** **Hjelmervik, Kenneth**
 A Lovely Rose Is Sprung
 16th Century German CCB 1507
 Tr. Münsterberg, Margarete 1948
 Off. 8 SSAATTBB A C. D
 The lyric is a fresh translation of the poem we know translated
 as "Lo, how a rose e'er blooming," the music simple and clear at
 beginning and end, powerful and more complex in the middle.
 A fine work.
 Christmas; Advent

604

Ley, Henry G.

A Prayer for Peace

Almighty God, from whom all thoughts

OUP E.32

Paget, Francis

1938

Inv. or Off. 2

SATB A C.

ME

The words are taken from the Book of Common Prayer as proposed in 1928. The prayer is in behalf of "Those who take counsel for the nations of the earth," and has a real message for this day.

The music is simple, hymn-like.

Peace; Brotherhood

605

Mueller, Carl F.

All My Heart This Night Rejoices

Gerhardt, Paul

GS 8435

Tr. Winkworth, Catherine

1939

Pr. 10

SATB A C. — Echo Quartet

M

A worthy addition to the echo literature. Its greatest difficulty (in addition to the usual one of making the echo behave) is to get the staccato singing that obtains until the final chorale. Ignore one indication, which asks the echo alone to do a *molto allargando*!

Christmas

606

Weaver, Mary

All Weary Men Kneel Down and Pray

Arr. Weaver, Powell

Mary went a-riding upon a lowly ass

Gal. 1779

Weaver, Mary

1950

Pro. 8

SSAATB A C.

ME

Somewhat modal in its approach, this carol, with "lulay" refrain, is soothing and delightful.

Christmas

607

Faxor, Nancy Plummer

An Evening Prayer

Before the ending of the day

BFW 703

St. Ambrose

Tr. Neale, John Mason

1950

Pr. 4

SATB A C.

ME

A quiet evening anthem, beginning in minor mode, and ending in its parallel major. Little deviations from the ordinary as to melody, harmony, and rhythm keep this from being just another number. It is easy to do.

Evening

- 608** **Horton, Lewis Henry**
 Ancient of Days CM 6264
 Doane, William C. 1947
 Pr. 10 SSATB A C. M
 Of the five stanzas of this setting 1, 3, and 5 are the same solid
 chorale; the second is for men's voices, and the fourth for
 women's. Easy musically; harder vocally.
 Praise; God's majesty and power
- 609** **Diggle, Roland**
 As Pants the Wearied Hart
 Psa. 42, Latin version H&M 1632
 Tr. Gregory, G. 1946
 Off. 6 SATB A C. M
 This unfamiliar version of the Psalm is simply set, but a little
 strong on the side of chromatic harmony.
 Aspiration
- 610** **Lovelace, Austin Cole**
 Be Known to Us CM 6408
 Montgomery, James 1948
 Off. 4 SATB A C. M
 This is called a Communion Motet; its style is rather contra-
 puntal, and it is well written.
 Communion
- 611** **Morgan, Haydn**
 Be Thou Not Still, O Lord
 Keep not Thou silence, O Lord Rem. 5-R3149
 Psa. 83, adapted 1951
 Off. 5 SSATBB A C. ME
 An effective prayer for protection against the forces of evil.
 The mood is contemplative, except for a contrasting "agitated"
 section in the middle. Mostly four-part.
 Prayer for protection; Activity and zeal
- 612** **Barker, Harold**
 Before the Paling of the Stars OUP A.101
 Rossetti, Christina 1941
 Pro. 4 SSATBB A C. M
 Except for humming passages, this would do well for a worship
 service. A beautiful poem, colorfully set. There is some difficult
 chromaticism.
 Christmas

613

Graf, Frederick W.

Blessed Are They

H&M 1629

Wisdom 3:1, 9

1945

Off. 6

SSATB A C.

M

The Apocryphal text is treated almost in hymn style, but escapes the commonplace by sharp modulations, unexpected harmonic turns.

Assurance; Blessing

614

Thompson, Van Denman

Blessed Art Thou, O Israel

JF 6827

Deut. 33:27-29; Psa. 147:13-14

1934

Pr. 6

SSAATTBB A C. — T

M

Requiring a full choir, this anthem repays the work that prepares it.

Assurance; Thanksgiving; Nation

615

Candlyn, T. Frederick H.

Bread of Heaven, on Thee We Feed

APS 1635

Conder, J.

1937

Off. 4

SATB A C.

ME

This is a lesser known Communion poem, skillfully set in a semi-contrapuntal style.

Communion

616

Sateren, Leland B.

Breath of God

Breathe on me, Breath of God

Augs. 1050

Hatch, Edwin

1947

Off. 4

SSAATTBB A C. — S

ME

Parallel major triads give this work an ethereal quality. Sensitive writing, it wears well.

Aspiration; Holy Spirit

617

Thompson, Randall

But These Are They That Forsake the Lord

For Ye Shall Go Out with Joy

ECS 1752

(The Peaceable Kingdom)

1936

Isa. 65:11; 55:12

Pr. 13

SSAATTBB A C.

MD

Called a double chorus, this can be done by any eight-part group, since the division is squarely between first and second parts throughout. The idiom of this composer is sharply his own, and the number would be strong medicine for some congregations.

Joy

- 618** **Baumgartner, H. Leroy**
 Calm Soul of All Things
 (The City) ECS 2209
 Arnold, Matthew 1942
 Off. 7 SSATBB A C. M
 The poem is a prayer for abiding peace in the life of the city.
 The music is tranquil, but full of strong feeling.
 Calmness
- 619** **Wilhousky, Peter J.**
 Carol-Noel
 Awake from your sleeping CM 6520
 Wilhousky, Peter J. 1949
 Pro. 10 SSATTBB A C. M
 A brilliant carol-style concert number, requiring an agile choir,
 with independent sections. Features are occasional bright "Noel"
 sections, and a drone bass.
 Christmas
- 620** **Wasner, Franz**
 Children's Blessing
 Ah, Jesus Lord, our Saviour dear GS 8795
 Tr. Drinker, Henry S. 1941
 Off. 3 SSATB A C. ME
 A beautiful hymn-like number, three stanzas, appropriate to any
 service or part of service devoted to children. Its use in church
 will be improved by substituting "Thy" and "Thine" throughout
 for "my" and "mine."
 Children; Baptism, Children
- 621** **Aulbach, Francis E.**
 Come with Us HF 84396
 Hopkins, John Henry, Jr. 1953
 Off. or Closing 7 SSATB A C. M
 This is a prayer for Christ's continued presence with us, after
 we have left some high experience. The music is subdued, expres-
 sive.
 Resp.; Inner life; God's presence
- 622** **Snow, Francis W.**
 Comfort the Soul of Thy Servant CM 6489
 Psa. 86:4-5, adapted 1949
 Inv. or Pr. 5 SATB A C. ME
 The mood is mainly placid, the style unpretentious.
 Calmness

623

Salathiel, Lyndon

Consider and Hear Me

How long wilt Thou forget me, O Lord

H&M 1675

Psalms, various

1949

Off. 5

SATB A C.

M

Written in straight chordal note-for-syllable style, this number offers great opportunity for dynamically powerful interpretation.

Lent; Prayer for mercy

624

Sateren, Leland B.

Easter

But His lone cross and crown of thorns

BMC 2712

Oxenham, John

1949

Off. 8

SAATTBB A C.

M

An exceptionally fine work. A four-line poem on the eventual triumph of the Cross is sung twice. The mood is contemplative.

There are only four parts used until the final five measures.

Easter

625

Manz, Paul O.

E'en So, Lord Jesus, Quickly Come

Peace be to you and grace

Con. CH1054

Rev. 22, altered

1954

Pr. 6

SATB A C.

ME

The words are supposed to be altered from Revelation 22, but, except for the closing clauses, they cannot be found in this chapter in recognizable form. However, the music of this anthem is so beautiful and expressive, I am willing to overlook textual freedom.

Advent

626

Carré, John F.

Eight Service Responses

GH 1449

1938

Resp. 3

SATB

ME

Written in chromatic style of harmony, these responses cover the service: one call to worship, one offertory and two prayer responses, three amens, and one benediction.

C. to W.; Off. resp.; Resp., prayer; Ben.

627

Matthews, H. Alexander

Father, in Thy Mysterious Presence

HWG 2189

Johnson, Samuel

1951

Off. 8

SATB A C.

ME

The harmony is fairly traditional, the style chordal and expressive.

Trust; Calmness

- 628** **Thompson, Van Denman**
 Father, in Thy Mysterious Presence HWG 1367
 Johnson, Samuel 1936
 Off. 4 SATB A C. M
 A quiet prayer anthem, to be sung simply, directly.
 Trust; Calmness
- 629** **Thomas, Christopher**
 Father of Us All WMC 6639
 Nathan, Robert 1949
 Off. 6 SATB A C. MD
 A dramatic modern poem brings a message for this time,
 especially appropriate to any service on the nation.
 Nation; Peace; Brotherhood
- 630** **Dieterich, Milton**
 Five Short Responses CFS 1460
 Dieterich, Milton 1949
 Resp. 2 SATB E
 Four short prayer responses, and a sixfold Amen.
 Resp., prayer
- 631** **Dieterich, Milton**
 For a World That Has Lost Its Way CFS 1382
 Dieterich, Milton 1941
 Off. 5 SSATBB A C. ME
 The words are particularly appropriate to the present day. The
 music is prayerful, and is sure-fire if fitted into the right spot in
 the right kind of service.
 Prayer for guidance
- 632** **De Lamarter, Eric**
 Forever, O Jehovah, Thy Word W 5-W3317
 Psa. 119:89-90, 94 1947
 Off. 3 SATB A C. — S M
 After a short organ introduction, the short text is treated briefly,
 with the composer's arresting harmonies.
 Assurance
- 633** **Snow, Francis W.**
 Give Peace in Our Time BFW 506
 Book of Common Prayer 1950
 Off. 5 SATB A C. M
 This is a well-written liturgical motet, combining the best
 features we are accustomed to find in this form. It is in minor
 mode, with a striking use of chromaticism in the middle climax.
 The form is a loose ABA.
 Peace; Prayer for protection

634

Morgan, Haydn M.

Go Not Far from Me, O Lord

In Thee, O Lord, do I put my trust

Rem. 5-G1629

Psa. 71

1942

Pr. 4

SSATB A C.

ME

A quiet, hymn-like beginning and ending are separated by a brief fugal climax.

Praise; Prayer for guidance

635

Johnson, Alfred H.

God Be in My Head

Kj. 5050

Sarum Primer

1942

Inv. or Off. 3

SATB A C.

E

The music in style somehow matches the 16th century words. Suggested as a baptism gradual, the edition carries instructions for its precise use.

Invocation; Baptism

636

Kevan, G. Alex

God Be in My Head

TP 312-40162

Sarum Primer

1953

Inv. 2

SATB A C.

E

The simplest possible treatment of the old prayer. The harmony is traditional, the vocal ranges narrow, the style unpretentious.

Invocation

637

Matthews, H. Alexander

God Is Love

OD 332-40065

I John 4:16, 18

1950

Off. 3

SA(A)TB(B) A C.

ME

A slow, quiet recitation of the Scriptural passage. There is an alternate ending, using only four parts, instead of the preferred six.

Love

638

Margetson, Edward

Hark, Hark, My Soul

BMC 2556

Faber, Frederick W.

1949

Off. 14

SATB A C. — Jr. Choir

M

This is a long anthem, full of chromaticism in the 19th century manner. The junior choir section, in unison, is accompanied by humming full choir; this portion may, of course, be taken by one or more sopranos in the senior choir.

Eternal life

- 639** **Lekberg, Sven**
 Hear My Cry, O God W 5-W3331
 Psal. 61 1948
 Off. 6 SATB A C. — S D
 The music of this Psalm is dissonant and difficult, but exceedingly effective. The solo is very short.
 Praise; Prayer for protection
- 640** **Williams, Ralph E.**
 Hear My Prayer, O Lord PAS 829
 Psal. 102:1-2, 11-12, 15-17 1947
 Off. 4 SSAATTB A C. ME
 A quietly effective prayer, largely traditional in harmonic style; the melody is in the alto much of the time. There is an optional second stanza, and a broad ending.
 Assurance; Prayer for guidance
- 641** **Crist, Bainbridge**
 Heavenly Light
 Round me falls the night WMC 7039
 Romanis, William 1952
 Off. 6 SATB A C. M
 This begins very somberly, in a minor key, with the voices in the lower part of their ranges. The middle portion is quite chromatic and intense. The ending, in parallel major, is harmonically simple and reassuring.
 Evening
- 642** **Bergh, Arthur**
 High in the Heavens HF 84406
 Watts, Isaac 1954
 Off. 3 SATB A C. ME
 A two-stanza chorale that has two things in its favor: the not-too-well-known lyric of Watts, and the thorough musicality of its setting.
 God's eternity and power
- 643** **Willan, Healey**
 Hosanna to the Son of David Con. MS1016
 Mark 11:9-10 1952
 Pr. 7 SAATB A C. M
 This is a truly great motet. It is skillfully written, and very singable.
 Palm Sunday

- 644** **Reske, Willy**
 I Greet Thee, Lord CM 6740
 Calvin, John 1954
 Off. 8 SATB A C. M
 A cheerful setting of a rather obscure Calvin lyric. The part ranges and intervals are not hard. The worst problem is that of modulating from G to E to F-sharp, and back to G—successfully. The result will reward the effort.
 Prayer for blessing
- 645** **Bancroft, H. Hugh**
 In Bethlehem HWG 1590
 With merry heart let all rejoice 1939
 Tr. Bell, Maurice F.
 Pr. 6 SATB A C. M
 A bright number in carol style, but suitable for a worship service. The words fit either Christmas or the Sunday after.
 Christmas; Sunday after Christmas
- 646** **Anderson, W. H.**
 In the Morning, O Lord CM 6321
 Mozarabic Prayer 1948
 Inv. or Pr. 4 SATB A C. — T M
 This prayer, quiet in mood, is well written for unaccompanied solo, alternating with *a cappella* choir.
 Inv.; Prayer for guidance
- 647** **Poteat, Edwin McNeill**
 Indifference H&M 1591
 When Jesus came to Golgotha 1942
 Studdert-Kennedy, G. A.
 Off. 7 SATB A C. M
 This is an almost too dramatic reading of this poem, which contrasts our treatment of Jesus with that He received from the Jews. It is a powerful poem, powerfully set to music.
 Lent
- 648** **Willan, Healey**
 I Will Lay Me Down in Peace Con. CH73
 Psa. 4:9 1950
 Off. 3 SATB A C. ME
 This is so simply written that it can easily be done by a quartet. It is calm, contemplative.
 Evening; Assurance

- 649** **Willan, Healey**
 I Will Lift Up Mine Eyes Con. MS1017
 Psa. 121:1-4, 8 1952
 Pr. 7 SATB A C. ME
 A very fine motet, in four sections. Quiet in the middle, it has
 a full ending. It is fairly easy to do.
 Assurance

- 650** **Lang, Edith**
 Jesu, Jesu, Holy, Holy, Yet Most Lowly JF 8521
1950
 Inv. 4 SATB A C. E
 Called an introit, it fits the Christmas season; a light accompani-
 ment may be added to this very well.
 Christmas

- 651** **Edmundson, Garth**
 Jesus, the Very Thought of Thee
 St. Bernard of Clairvaux JF 8513
 Tr. Caswall, E. 1950
 Off. 5 SSAATTBB A C. M
 An interesting work, characterized by three things: a free folk-
 song style, the prevalence of echo-like reiterations, and somewhat
 thick harmonic writing, in places up to ten parts.
 Joy

- 652** **Buckley, William H.**
 Jesus, the Weary Wanderer's Rest HWG 2287
 Wesley, Charles 1953
 Off. 4 SAATBB A C. ME
 A short, fairly quiet anthem in ABA form in homophonic style,
 moving freely in from four to six parts; there is very little alto
 division. This is a prayer for blessing, mainly in a quiet mood.
 Prayer for blessing

- 653** **Brown, Allanson G. Y.**
 Jesus, Thou Joy of Loving Hearts APS 1717
 Tr. Palmer, Ray 1945
 Off. 7 SSAATB A C. ME
 Direct four-part traditional treatment of a Palestrina motive,
 with an effective section for women's voices.
 Communion; Adoration

654

Mueller, Carl F.

Judge Me, O God

GS 8364

Psa. 43

1939

Off. 13

SSAATTBB A C. — S

M

This number is built by alternating men's and women's voices underneath a somewhat angular soprano solo. The effect of the whole is good.

Praise; Festival

655

Luvaas, Morten J.

Jule Song

Kj. 2014

Heavenly tones from harps are ringing

1942

Campen, Ida M. E.

Pr. 3

SATB A C.

ME

A short carol with shifting rhythms and echo effects, with an optional second stanza. It has a good ending.

Christmas

656

Doswell, Michael

Lead Us, O Father

Nov. 1295

Burleigh, W. H.

1953

Off. 4

SATB A C.

ME

A three-stanza hymn-like anthem in ABA form. The writing is largely note-for-syllable chordal, and very interesting from a harmonic standpoint. It is a good piece of writing.

Prayer for guidance

657

Malin, Don

Like Silver Lamps

CCB 1521

Dix, William C.

1949

Pr. or Off. 6

SSATB A C.

ME

A song for Christmas Eve, sung "brightly but unhurried," with sufficient contrast and charm.

Christmas Eve

658

Sateren, Leland B.

Lord God of Hosts, How Lovely

Rem. 5-G1734

Psa. 84:1-4, altered

1946

Off. 6

SSAATBB A C. — S

MD

Characterized by richly resonant harmonies, a solid climax at the end. The solo is short, over a humming choir.

Adoration; Eternal life

- 659** **Lekberg, Sven**
 Lord, Thou Hast Been Our Dwelling Place Kj. 5174
 Psa. 90:1-8, 11-12, 14-17 1954
 Pr. 8 SSATBB A C. M
 This is a fine work, somewhat less dissonant than many works by this composer. It is mostly chordal, four-part writing; but expands to rich five- and six-part resonances. The text affords, and the composer makes use of, numerous opportunities for dramatic contrast and climax.
 God's majesty and power; Prayer for blessing
- 660** **Sateren, Leland B.**
 Most Wondrous Kingdom
 Most wondrous is of all on earth Kj. 5096
 Gruntvig, N. F. S. 1947
 Tr. Aaberg, J. C.
 Off. 8 SSAATBB A C. — A or B MD
 Eight pages of exciting music, including a short solo over chanted words, a contrapuntal section, a thundering chorale, a soft ending.
 Kingdom of God
- 661** **Walter, Samuel**
 Never Night Again
 The soft light from a stable door BMC 2783
 Cox, Lillian 1951
 Off. 4 SATB A C. ME
 An incisive setting of a modern poem, simple in harmony, slow and reverent in mood.
 Christmas
- 662** **Lewis, John Leo**
 No Distant Lord CCB 2051
 Babcock, Maltbie D. 1952
 Off. 4 SATB A C. — T ME
 The poem is a rather striking treatment of the idea of Christ's intimate companionship. The tenor solos are two brief statements of the chief motive. The rest is chordal writing, using much dynamic contrast.
 Nearness to God
- 663** **Edmundson, Garth**
 None Other Lamb JF 7519
 Rossetti, Christina 1939
 Off. 4 SSAATTBB A C. M
 A sensitive, tender setting of a beautiful poem. It is largely note-for-syllable chordal writing.
 Lent

- 664 Marryott, Ralph E.
 None Other Lamb H&M 1573
 Rossetti, Christina 1942
 Off. 5 SSAATTBB A C. — M D
 The Rossetti poem is treated with impressionistic, highly chromatic harmony. The mezzo solo runs almost throughout, accompanied mostly by humming. This is a striking work, perhaps too striking for use in church.
 Lent
- 665 Williams, David H.
 O Come and Mourn with Me HWG 2323
 Faber, Frederick W. 1954
 Off. 4 SSAATTBB A C. ME
 A starkly written short anthem on the Crucifixion. The first stanza is for men's voices, the second for women's, and the remaining two for full choir. There are never more than four parts at a time, and the last stanza is largely in unison and two parts.
 Crucifixion; Holy Week
- 666 Whittredge, Edward B.
 O God, Thou Hast Made Us for Thyself APS 1663
 St. Augustine 1945
 Resp. or Ben. 2 SATB A C. ME
 Published with "Saviour, again to Thy dear name we raise,"
 and best used at the end of the service.
 Ben.; Resp., prayer
- 667 Aulbach, Frances Edward
 O King Enthroned
 Greek Office for Pentecost CM 6555
 Tr. Brownlie, John 1950
 Off. 4 SATB A C. ME
 The words form an invocation of the Holy Spirit. The anthem is short and unified, well written, with no superfluous details.
 Holy Spirit; Prayer for blessing
- 668 Christiansen, Olaf C.
 O King of Glory Kj. Oberlin 19
1938
 Inv. 4 SSATTBB A C. MD
 A mystic plea for the Holy Spirit. The approach is modern, the idiom rather difficult.
 Invocation; Ascension; Holy Spirit

- 669 Margetson, Edward
 O Lord, Support Us BMC 2660
 Newman, John Henry 1947
 Off. 4 SATB A C. ME
 This anthem is short, fairly easy to sing, and the music is quiet
 and appropriate to the text.
 Prayer for guidance
- 670 Pashley, Newton H.
 O Lord, Support Us HWG 1939
 Newman, John Henry 1945
 Off. 4 SSATTBB A C. M
 This number is quiet in mood, written largely in full, seven-part
 harmonies. It offers some rhythmic difficulties in its occasional
 use of triplets mixed with otherwise duple rhythms, to achieve
 the effect of chanting. Otherwise it offers few difficulties to a
 competent choir.
 Prayer for guidance
- 671 Thompson, Van Denman
 O Love Divine HWG 1596
 Holmes, Oliver Wendell 1939
 Off. 7 SSAATTBB A C. MD
 The Holmes hymn is set with rich, unusual harmony, often
 proceeding sequentially. Although there are climaxes, this is
 basically a soft, slow anthem.
 Faith
- 672 Clokey, Joseph W.
 O Make Our Hearts to Blossom
 (For He is Risen) CCB 2065
 Hillyer, Robert 1953
 Off. 4 SSAATBB A C. ME
 This short anthem is mainly quiet and devout. Throughout it is
 written in full chords of five to eight parts.
 Prayer for blessing
- 673 Weaver, Powell
 O Master, Let Me Walk with Thee GS 9784
 Gladden, Washington 1949
 Off. 7 SATB A C. M
 A mildly modern setting. It is smoothly written, with sharp
 harmonic and dynamic contrasts produced without the use of
 large resources.
 Discipleship

- 674** **Lekberg, Sven**
 O Mighty and Eternal God JF 8538
 Anonymous 1950
 Off. 6 SATB A C. M
 A work filled with unexpected dissonances, but so purposeful
 and expressive that, in my opinion, this work deserves examina-
 tion and use.
 Praise; Prayer for mercy
- 675** **Walter, Samuel**
 O Most Loving Father CCB 2055
 Book of Common Prayer 1952
 Off. 4 SATB A C. ME
 A short, slow motet which is still long enough to be musically
 satisfying. The beginning and ending are quiet, with a sharp
 middle climax. The work is predominantly chordal.
 Prayer for blessing
- 676** **De Lamarter, Eric**
 O Thou Eternal One HWG 1978
1946
 Inv. or Off. 4 SSATTBB A C. MD
 A short anthem in meditative mood. Effectively written.
 Invocation; Adoration
- 677** **Simpson, Miller**
 Once in Royal David's City HWG 1528
 Alexander, Mrs. C. F. 1938
 Off. 6 SATB A C. — A ME
 A charming number, with an unusual, beautiful flowing melody
 moving largely in eighth notes. The solo section may be done by
 a junior choir.
 Christmas
- 678** **Bitgood, Roberta**
 Prayer Is the Soul's Sincere Desire HWG 1611
 Montgomery, James 1939
 Off. 6 SSATBB A C. ME
 A well-written anthem on familiar words. It calls for "easeful
 movement"; frequently changing time signatures make a prob-
 lem, and flexibility in general interpretation is desirable.
 Prayer

679 **De Vito, Albert**

Rejoice and Pray

Alleluia, Christ the Lord is risen today! TP 312-40128
Salib, Adolf 1952

C. to W., Pr. 3 SSAATTBB A C. MD

This is a brilliant, dissonant number that can best open an Easter service. It is strong medicine for a choir, either to take or to dish out. But its dissonances are purposive, and highly effective, in the hands of a good choir.

Easter; C. to W.

680 **Riley, Lowell**

Rest in the Lord, My Soul

CM 6474

Babcock, Maltbie D.

1949

Off. 7 SATBB A C. M

A beautifully written anthem in the spirit of its first line. Its difficulties are not from complexity, but rather from unusual progressions.

Calmness

681 **Edwards, Benjamin**

Restoration

The heavens in splendor, majestic and fair Kj. 5015
Edwards, O. J. 1939

Pr. 6 SSAATTBB A C. M

The poem contrasts God's greatness and man's meanness. The music shows the contrast well, ending with a stately chorale on the theme of God's mercy.

God's mercy

682 **Monson, Herman W.**

Sanctus

Holy, holy, holy, Lord God of Sabaoth! BMC 2319
Isa. 6:3 1942

Pr. 5 SATB A C. ME

Since an abbreviated text is used, the words are repetitious. But the music, quite limited in harmonic scope, is effective. Any choir that sings without accompaniment can do this number.

Adoration; Communion; Sanctus

683 **Whittredge, Edward B.**

Saviour, Again to Thy Dear Name

APS 1663

Ellerton, John

1945

Ben. 4 SATB A C. M

Effective for close of service only.

Benediction

684

Thompson, Virgil

Scenes from the Holy Infancy, According to St. Matthew

I. Joseph and the Angel—Matt. 1:18-25

MP—Weaner-Levant

Now the birth of Christ was in this wise

II. The Wise Men—Matt. 2:1-12

1944

Now when Jesus was born in Bethlehem of Judea

III. The Flight into Egypt—Matt. 2:13-23

And when they were departed, behold, the angel

Pro. 15

SATB A C. — B, B, T

D

The Scripture is delivered as recorded in the unhurried manner of the storyteller, using accompanied and unaccompanied solo recitative, and chant-like choral work. The Nativity Scene is touched only briefly in the telling of the story. It is not an easy work, and belongs to the special program.

Christmas

685

Cronham, Charles Raymond

Send Down Thy Truth

BMC 2650

Sill, Edward R.

1947

Off. 5

SATB A C.

E

The excellent poem is scarcely matched by the music, which is uneven. But the work is easy to sing and, in general, expressive.

Prayer for blessing

686

Lester, William

Shepherd of Tender Youth

Clement of Alexandria

H&M 1517

Tr. Dexter, Henry M.

1939

Pr. 9

SATB A C.

M

The publisher's note on this anthem says, "This splendid anthem, with its many modal touches, shows the growing influence of Russian church music. The smoothness of the voice parts gives richness in *a cappella* singing."

Children

687

Savage, Howard S.

Short Sentences, Responses & Amens

HF 84368

1951

Resp. 4

SATB A C.

E

Here are fourteen short and easy responses, good in limited preparation time, and fitting all parts of the service. Not all are, in my opinion, labelled correctly. Those responses which are not prayers, i.e., are not addressed to God, should not use Amen at the end, as several of these do.

C. to W.; Inv.; Call to prayer; Resp., prayer and off.; Ben.

- 688** **Williams, David H.**
 Sing, O Sing, This Blessed Morn CCB 2024
 Wordsworth, Christopher 1951
 Pr. 6 SSATTBB A C. ME
 A bright Christmas anthem, in two parts. The first is simple SATB writing. The second requires independent male and women's choruses.
 Christmas
- 689** **Friedell, Harold**
 Song of Mary
 Bring not a crown to wear HWG 2103
 Young, Leonard 1949
 Off. 4 SATB A C. ME
 A beautiful "carol," expressed in three similar stanzas, with utter simplicity and conviction. Its message is one of adoration.
 Christmas
- 690** **Morgan, Haydn**
 Speak Peace, O Lord JF 8761
 Scriptures, adapted 1953
 Off. 6 SSATB A C. ME
 The message is the conquering of sorrow and affliction by God's word of peace. The music begins quietly, moves to a large middle climax, and ends quietly.
 Comfort
- 691** **Sateren, Leland B.**
 Spirit of Christ, Abide in Me HWG 2236
 Sherman, Richard 1952
 Off. 8 SAATBB A C. — S M
 Words and music on the emotional side, with frequent changes of dynamics and speed indicated. It is full, rich chordal writing.
 Holy Spirit; Prayer for blessing
- 692** **Pooler, Marie**
 Still with Thee
 If I take the wings of the morning Augs. 1112
 Psal. 139:9-10, 18 1953
 Off. 5 SATB A C. ME
 The mood is contemplative, the music slow and soft nearly throughout, with a mild climax in the middle. It is well written.
 God's presence

693

Ambrose, Paul

Ten Amens

APS 1731

1946

Resp. 2

SATB

ME

Seven different keys are used.

Response, prayer and benediction

694

Means, Claude

The Armour of Light

Almighty God, give us grace

CCB 2039

Book of Common Prayer

1951

Off. 6

SATB A C.

M

This is a work of some breadth and force. It is not easy to sing, because of the unexpected in melodic intervals, and rhythmic complexity. There is a full ascription and Amen at the end.

Prayer for blessing; Advent

695

Lovelace, Austin C.

The Christ-Child Lay on Mary's Lap

BMC 2748

Chesterton, G. K.

1950

Pro. 6

SATB A C.

M

An appealing poem set in gentle pastorale style. The harmony, starting out to be traditional, is brightened by some incisive chromatics.

Christmas

696

Christiansen, F. Melius

The Christmas Symbol

St. O. 235

Only a manger cold and bare

1947

Anonymous

Pr. 3

SSATB A C.

ME

A cheerful and melodious short anthem.

Christmas

697

Pedrette, Edward A.

The Day Thou Gavest

BMC 2829

Ellerton, J.

1952

Pr. 5

SATB A C.

ME

One of the standard evening hymns is treated tastefully here. The form is ABAA', the style is homophonic, the harmony traditional.

Evening

- 698** **Sateren, Leland B.**
 The Gift He Gave
 Away from the hillsides WMC 7002
 Hanson, Julie Ann 1952
 Off. 5 SATB A C. ME
 An utterly simple number on the visit of the shepherds to the
 manger. No effects are strained for, to the four-measure humming
 close. A quartet can do this one.
 Christmas

- 699** **Sateren, Leland B.**
 The Indwelling God
 Go not, my soul, in search of Him Augs. 1087
 Hosmer, F. L. 1950
 Off. 9 SAATBB A C. ME
 The human heart as the dwelling place of God is the topic of the
 poem. The music is slow, flowing, and mainly quiet. Some effort
 needs to be made to give the musical treatment contrast.
 Inner life; Presence of God

- 700** **Cain, Noble**
 The Lord Is My Shepherd HF 84221
 Psa. 23 1944
 Pr. 6 SSAATTBB A C. ME
 A direct and unpretentious, as well as musical, setting within
 the grasp of the average choir.
 Assurance

- 701** **Hartshorn, William C.**
 The Offering of the Grateful Heart
 All things are Thine CCB 1480
 Whittier, J. G. 1947
 Resp. 1 SSAATTBB A C. ME
 The Whittier poem is paraphrased to give a message of thank-
 fulness in giving.
 Offering response

- 702** **Sateren, Leland B.**
 The Promise
 If my people, who are called by my name BMC 2852
 II Chron. 7:14 1953
 Off. 4 SATB A C. M
 An unusual text is given an unusual treatment. The time signa-
 ture is 4/4 2/4, the style that of the classic motet, with long, slow
 melismas. To do this, as the instructions say, "simply, with
 flowing motion," would take some practice.
 Assurance of pardon

703

Sateren, Leland B.

The Shepherds Heard Singing

Mary, the lovely one, sang on the journey

Augs. 1118

Jensen, Grace Jewel

1953

Off. 6

SATB A C.

ME

A tender poem about Mary's song, as she cared for the infant Jesus on the journey to Egypt. The music, performed "simply and leisurely," frames the words well.

Christmas

704

Anderson, W. H.

The Sleep of the Holy Child

The soft snow falls on the silent ground

CCB 2049

Booth, Lenore Brock

1952

Pro. 3

SATB A C. — S or Jr. Choir

ME

This is mainly a dialogue between the soloist or junior choir on the one hand, and the senior choir on the other. It is a lullaby in style, simple and charming.

Christmas

705

Rhea, Raymond

Thou Art the Life and Light

Thou art, O God, the Life and Light

Kj. 5124

Moore, Thomas

1949

Pr. 4

SSAATTBB A C.

M

The theme is God in nature. The music moves from single voice declamation to rich chordal resonances.

Praise

706

Thompson, Van Denman

Thou Rulest, Lord, the Lights on High

JF 6829

Williams, Theodore

1934

Off. 4

SAATB A C.

M

A devotional treatment of the poem, this is clean-cut, sure writing. Significance is added to the words by shifting freely the time signature between 3/2 and 2/2.

God's majesty and power

707

Johnson, Alfred H.

Thy Blessings, Father

Gal. 1026

Voss, Carl Hermann

1940

Inv. 5

SATB A C.

ME

This is written simply, harmonically and melodically.

Invocation

- 708** **Stoughton, Roy Spaulding**
Twelve Responses CCB 2018
1941

Resp. 4 SATB ME

These are mostly prayer responses, but there is one each for Scripture and benediction. Melodious and smooth.

Response, prayer, Scripture; Benediction

- 709** **Cain, Noble**
Twelve Responses for General Use HF 84162
1940

Resp. 6 SAATTBB ME

This collection contains a threefold Amen, several prayer responses, a Sanctus, and several benediction responses. These are very satisfying musically.

Response, prayer; Sanctus; Benediction

- 710** **Ambrose, Paul**
Twelve Short Responses APS 1634
1943

Resp. 4 SATB ME

At least seven of these are usable. They are mostly prayer responses, but there is a call to prayer, and an invocation. Use Amens only after responses that are prayer in form.

Response, prayer; Call to prayer; Invocation

- 711** **Savage, Howard S.**
Twelve Short Responses and Amens H&M 1542
1939

Resp. 3 SATB ME

These are of minimum length, but musically complete. There are two calls to worship, two calls to prayer, two prayer responses, two offertory responses, and four choral Amens. Omit the Amens from responses that are not prayer in form.

Response, prayer and offertory; Call to prayer; Call to worship

- 712** **Evans, H. R.**
Twenty-one Service Responses Rem. 5-G1651
1948

Resp. 8 SATB to SSAATTBB E

These are mostly prayer responses, but there are also some Amens and benediction responses. The style is diatonic and simple.

Response, prayer; Benediction

713

26 Liturgical Responses

Lundquist, Matthew N.

Composer and Arranger

ECS 2279

1949

Resp. 38

SA(A)TB(B) A C.

M

This great and valuable work is partly composed by Lundquist, and partly arranged from other sources, ancient and modern; the words are Scriptural, or from other early sources. There are three choral invocations, five calls to worship, three calls to prayer, eleven responses to prayer, one response to Scripture, one offertory response, and two for special use. The Amens should be omitted from the responses that are not prayers in character. C. to W.; Inv.; C. to prayer; Resp., prayer, Scripture, offertory.

714

Poole-Connor, David

Two Introits

Unto Thee, O God, will I pay my vows

Nov. Sh. Anth. 309

Psa. 56:12-13

O hide not Thy face from me

1952

Psa. 27:10-11

Inv. 4

SATB A C.

ME

Here are two well-written invocations. The individual parts are sufficiently complex so that they cannot be sung successfully without some study.

Invocation

715

France, William

Unto Thee, O Lord

Gal. 1819

Psa. 25:1-2, 6-7

1951

Off. 6

SSAATBB A C.

M

A solemn work, done almost entirely in full six parts—or seven.

The contrast in the middle is not in style, but results from sudden, and not too easy, modulations.

Trust; Prayer for mercy

716

Booth, Guy

We Saw Him Sleeping

GH 1484

Old English

1939

Pro. 7

SSATTBB A C. — S

ME

A quaint poem is here set with a fanciful freshness.

Christmas

- 717** **Friedell, Harold W.**
 When Christ Was Born of Mary Free HWG 1705
 Traditional 15th Century 1940
 Pro. 5 SSATB A C. ME
 A crisp and interesting setting of the traditional poem, with "In
 excelsis gloria" as a refrain.
 Christmas
- 718** **Bush, Gladys Blakely**
 Wherewith Shall I Come Before the Lord? JC 322-40026
 Micah 6:6-8 1953
 Off. 6 SSAATTB A C. M
 A powerful motet on an unusual passage of Scripture. It contains
 artful use of unison, shifting rhythms, and a sense of evolution.
 The beginning and ending are quiet.
 Humility; Discipleship; Service
- 719** **Christiansen, Olaf C.**
 Who Shall Ascend
 The earth is Jehovah's and the fulness thereof Kj. 37
 Psa. 24:1-5 1953
 C. to W. or Pr. 4 SATB A C. M
 Because it is short, this is better as an opening number than
 as a praise anthem. Unison singing is artfully alternated with
 chordal writing that contains surprises. The ending, on the
 dominant of the minor key, asks the question quietly, "Who
 shall ascend?"
 God's majesty and power
- 720** **Gerrish, John O.**
 Why Do the Bells of Christmas Ring? BMC 2813
 Field, Eugene 1952
 Pro. 5 SSAATBB A C. ME
 A delightful and refreshing setting of a delightful poem. Since
 it contains several bell imitations, it is not suitable for the
 church worship service, but will improve any carol service.
 Christmas
- 721** **Willan, Healey**
 Worthy Art Thou, O Lord Con. MS1015
 Sarum Antiphon 1952
 C. to W. or Pr. 5 SATB A C. ME
 A massive, slow Easter chorus, not as complex as many Willan
 motets. It begins and ends with Alleluias. What division there
 is beyond the four indicated parts is dispensable.
 Easter

722**Schumann, Georg**

Yea Though I Wander

Augs. 1063

Psa. 23:4

1948

Off. 5

SSAATTBB A C.

MD

This portion of the Psalm begins easily, but grows in dramatic intensity and power.

Consolation

VIII

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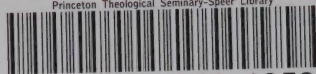
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